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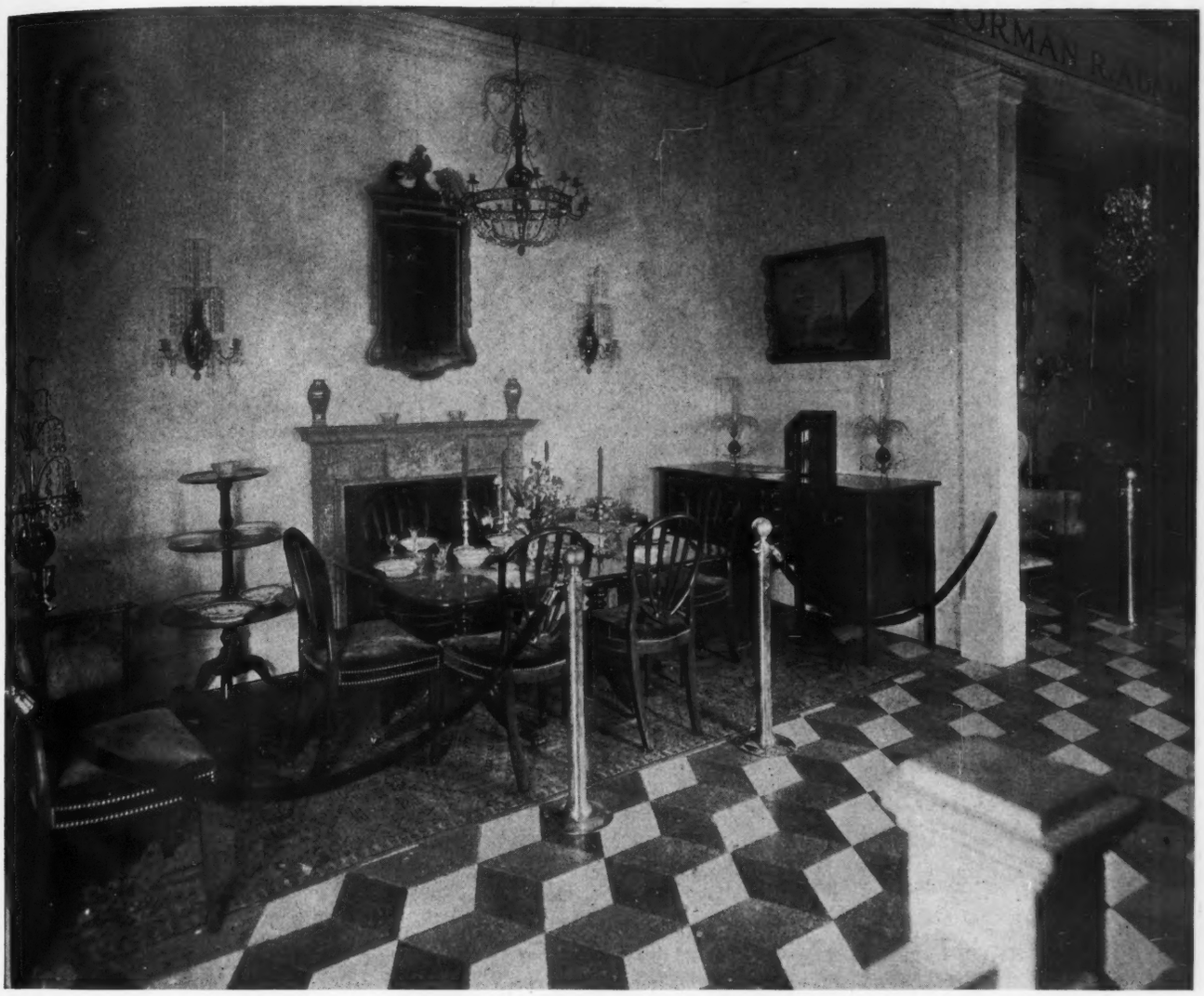

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May 28, 1929
RAIN OR SHINE

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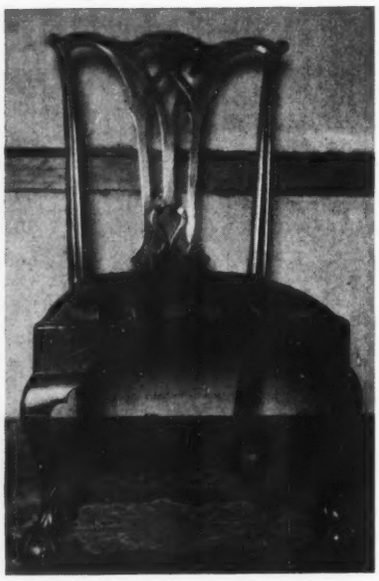

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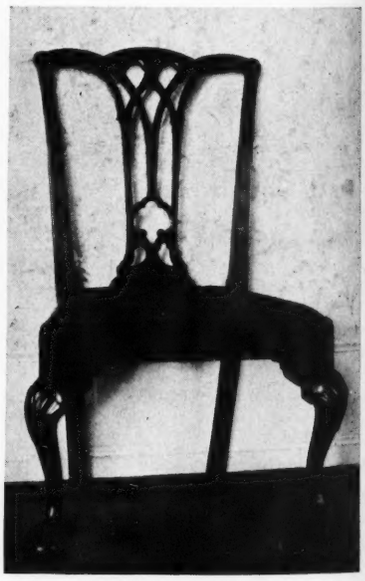

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G. Domed interior, pine cupboard
H. Three-legged Pennsylvania table; Liverpool ware
I. Walnut table
J. Walnut high chest
K. Germantown mantel
L. Walnut highboy
M. Tin sconces
N. Pennsylvania bureau
O. Maple bed
P. Mahogany mirror
Q. Six-slat armchair
R. Five-slat maple chair

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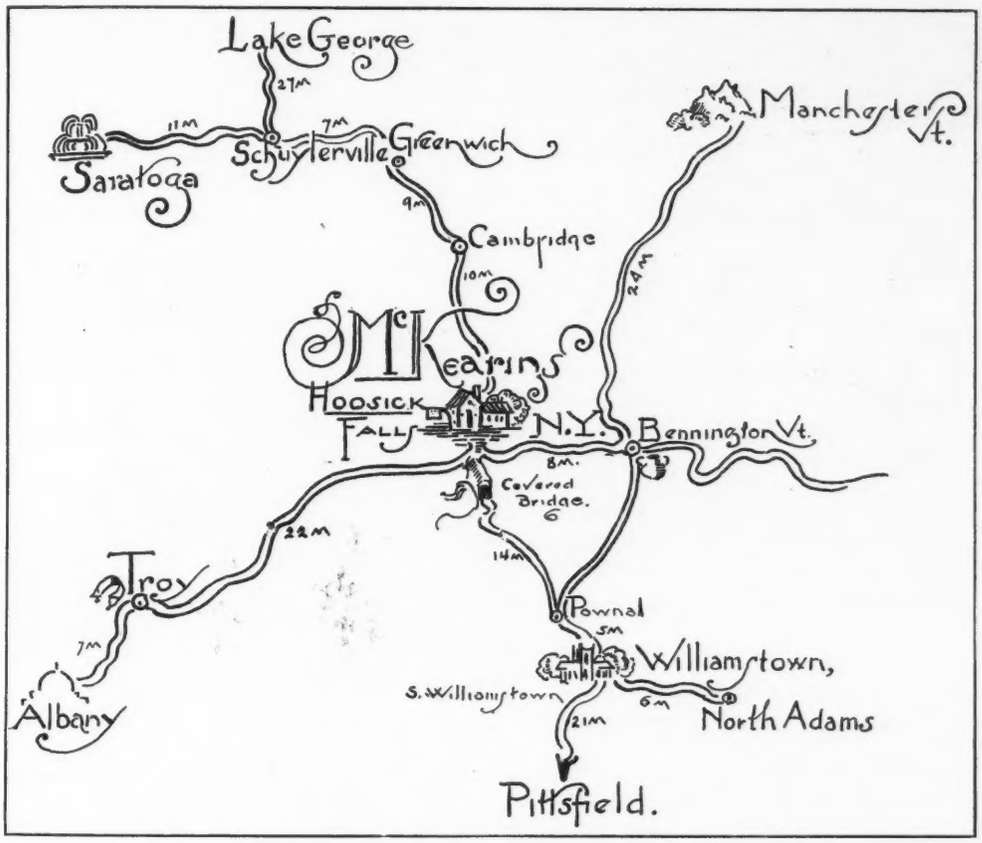

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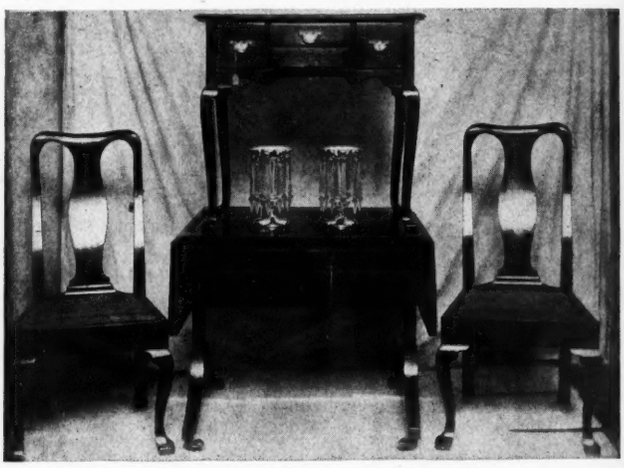

MAHOGANY SOFA TABLE. WALNUT LOWBOY. PAIR OF WALNUT QUEEN ANNE CHAIRS. PAIR OF LUSTRES

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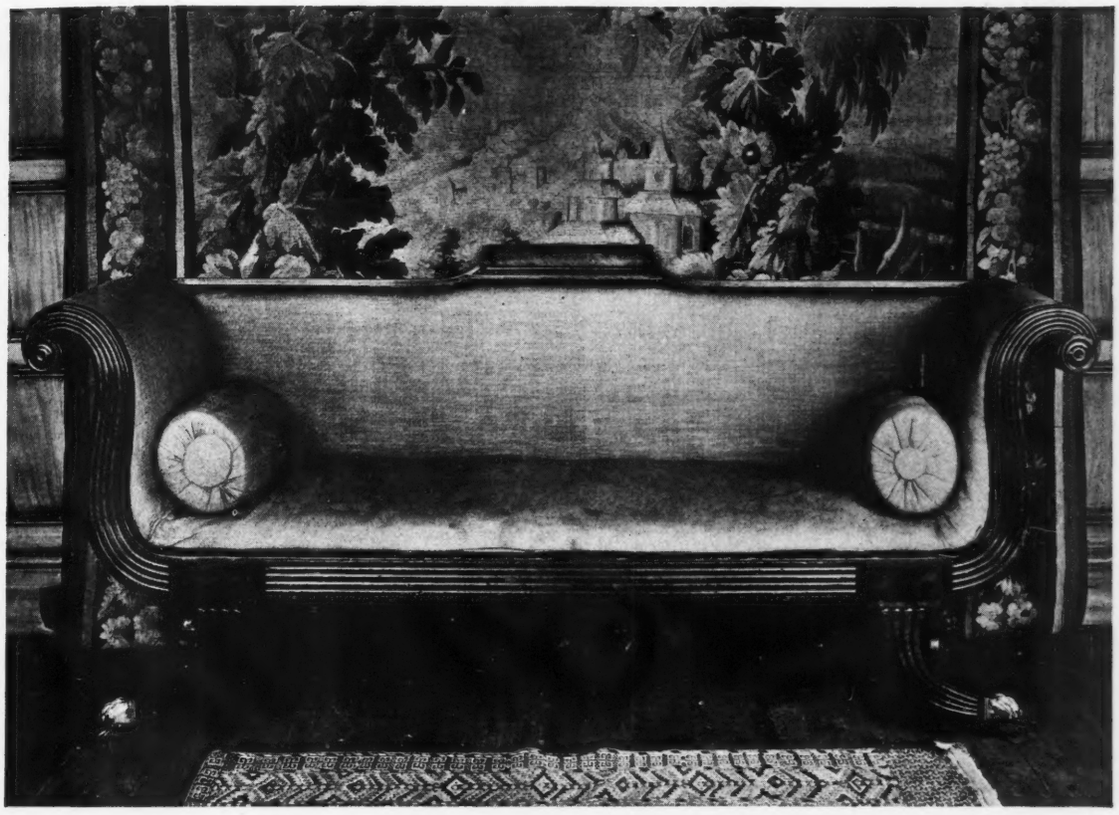

A Late Sheraton Settee

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Classified Summary of PENNYPACKER'S OFFERINGS

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24 Philadelphia-type Chippendale chairs, some very handsomely carved; 6 to match in walnut.
1 Philadelphia highboy, walnut, scrolled top, well carved claw and ball feet (*attributed to Savery*)
2 straight-top highboys, web feet
1 Walnut lowboy
15 Walnut chests; 30 painted chests
High-post beds in cherry, curly maple, and pine
8 grandfather clocks
50 Windsor arm and side chairs
50 Dutch tables
45 bureaus in walnut, cherry, and mahogany, some swell fronts

FURNITURE

Hanging cupboards; corner cupboards in walnut, cherry, and pine (arched doors, scroll tops)
Candle stands
Some very rare Sheraton tables, fluted legs
Drop-leaf tables in mahogany
1 Washington mirror
1 pair of knife boxes
45 Victorian armchairs
High chests of drawers
Lot of day beds
Chair tables; bench tables
Sawbuck tables
Curly maple wood chests
Settees

FURNITURE

Writing desks
Kitchen dressers in walnut and cherry (glass doors)
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Mantel clocks

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Staffordshire figures

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JOHN M. MITCHELL, *Auctioneer* ❦ A. J. PENNYPACKER, *Owner*

PENNSBURG, MONTGOMERY COUNTY, PENNSYLVANIA

THE BOSTON EVENING TRANSCRIPT

TAKES GREAT PLEASURE

IN ANNOUNCING THAT

MARY ELIZABETH PRIM

HAS JOINED ITS EDITORIAL STAFF AS

EDITOR OF THE ANTIQUES DEPARTMENT

THE TRANSCRIPT ALSO WISHES, AT THIS TIME, TO EXTEND ITS BEST WISHES TO THE FORMER EDITOR, CHARLES MESSER STOWE, TO WHOM THE NATION-WIDE REPUTATION OF ITS ANTIQUES DEPARTMENT IS LARGELY DUE.

Boston Evening Transcript

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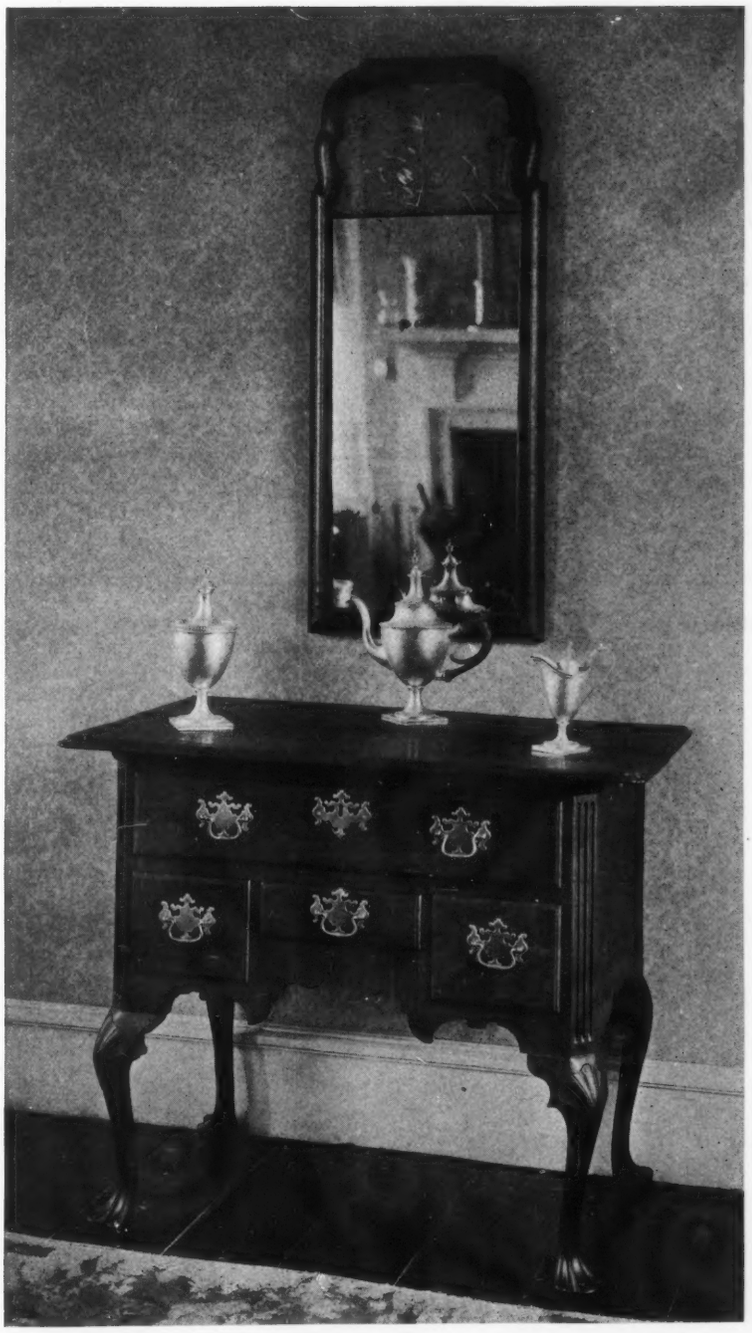

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ANTIQUES

Vol. XV MAY, 1929 *No.* 5

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The season of great migrations is at hand. Mid-continent and far western folk are assembling their luggage preparatory to a descent upon the Atlantic seaboard. Easterners are deep in the time-tables that will point their course toward California or the dude-haunted ranches of the Great Divide. And East and West alike will contribute to the European tide whose October ebb will leave the lands across the sea so deep in express cheques that they will look like the scene of a confetti party.

Wherever the journey leads, ANTIQUES should be its companion and guide. Now is none too early to advise the subscription department as to changes of address.

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

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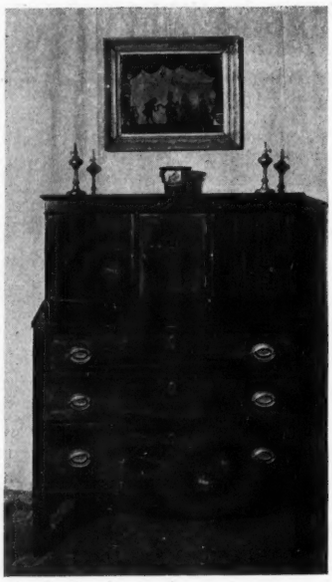

is becoming rare. The price for this unusual piece is $900.

Hanging over the desk is a colored silhouette on glass. The figures appear to be dancing the minuet. These colored silhouettes are exceedingly decorative and much sought after. The price is $60.

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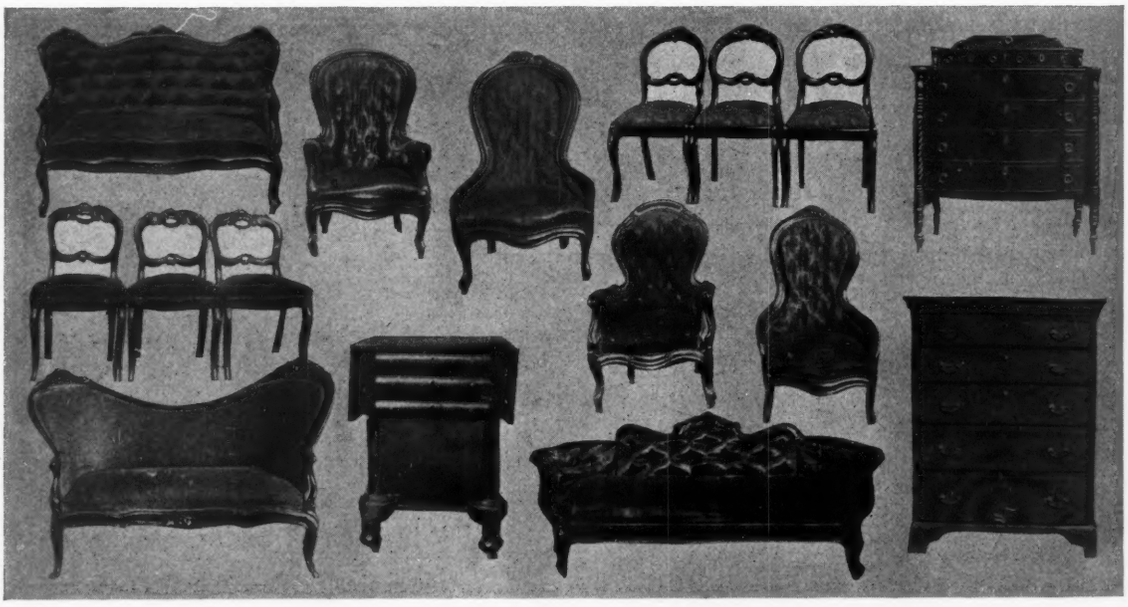

EACH month my illustration shows you a small part of the stock I carry — a very small part. If you do not see what you want, write for it. I sell in large quantities; consequently I always have a large variety to offer. Among other things I have a great many

Windsor chairs; grape-carved chairs; tables; desks; chests; beds; highboys; lowboys; sofas; brass; pewter; prints; etc.

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AMERICAN LACQUERED HIGHBOY (*c. 1740*)

Made, probably, by John Pimm of Boston for Commodore Joshua Loring. Constructed of maple with lacquer and gold applied directly to the wood surface. It is probable that only the cabinetwork is attributable to Pimm, and that the lacquering is by another hand.

(*For further description and illustrations see the article published elsewhere in this number.*)

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XV MAY, 1929 *Number* 5

The Editor's Attic

By or After Chippendale?

An unfortunate misconception has been created by news reports that several articles of furniture, recently installed in the New Wing of the Boston Museum of Fine Arts, have been withdrawn from exhibition because of doubts concerning their authenticity. The questioned pieces are a set of elaborately carved mahogany chairs in the Chippendale style, and a mahogany china cabinet similarly classified. When the New Wing opened, these items, together with a table and some carved mahogany girandoles, installed in a paneled room of the period, were widely illustrated in newspapers and magazines, throughout the United States, and much ink was spilled in endeavors to prove that only Chippendale himself could have produced such splendid specimens. Under the circumstances, it is perhaps not strange that word of their removal from public view should give rise to exaggerated rumors.

The fact of the matter is that no sufficient reason exists for distrusting the complete and thoroughgoing honesty of this furniture. The chairs, in particular, are a most exemplary rendering of a model shown in Plate XVI of Chippendale's *Director* of 1754. This engraving, to be sure, depicts a side chair only, while the Museum set includes two armchairs, whose arms find no exact counterpart in Chippendale's gallery; but that circumstance in no wise impairs the conscientiousness of the workmanship. The controversy concerning these chairs and their accompanying cabinet, therefore, has been waged, not over any question of their integrity, but over the question of their date, and hence, measurably, their source. Their champions assign them to the decade between 1750 and 1760. The opposition insists upon crediting them to the far more recent vintage of 1885–1895, or thereabouts. That they are brand-new imitations, made for purposes of deception, no student has believed or even suggested. Their eventual withdrawal was due to the donor's laudable unwillingness to be sponsor for a gift liable even to the faintest criticism.

Concerning the merits of the various opinions expressed as to the age of this Museum furniture, the Attic may not properly offer judgment. It may, however, quite fairly point out that the actual date of English furniture in eighteenth-century styles is often very difficult to determine. Despite some statements to the contrary, it is certain that the traditions of Chippendale, Hepplewhite, and the Brothers Adam found frequent expression in nineteenth-century cabinetmaking, and that the late work accomplished in conformity with them often closely approximates that of the earlier period in both quality and aspect. At times the modern product will betray itself by slight discrepancies or anachronisms in the pattern of its decorative detail, or by a too rigid and spiritless adherence to the lines of an exaggerated early drawing. Tool marks, again, or the lack of them, may occasionally guide the expert to a conclusion as to the true age of a debatable specimen.

All such intricate considerations, however, are about as far beyond the scope of the average layman, as the tests for diagnosing the authenticity of a reputed Leonardo. Their application, in any case, calls for the exercise of highly trained, delicate, and exceptionally sensitive perceptions which frequently defy any powers of explanation or actual demonstration. "I feel," Rodin is said to have exclaimed, as he pounded his broad breast, "I feel here that the Greeks did not paint their marble statues!" So the great sculptor was persuaded; and, though subsequent research has proved that he felt quite erroneously, the sixth sense upon which he banked his belief is often the expert's safest and surest reliance.

Nevertheless, while the layman is probably quite as well off if he leaves the minute technicalities of expertizing to the experts, he need not remain in complete ignorance of general trends of scholarly thought; nor should he continue to cherish notions that have long since been exploded. To most people, Chippendale stands as the author of the claw and ball foot, and as the primary exponent of mahogany furniture; whereas, if the truth were known, he was neither of these things. He undoubtedly worked in mahogany, as his bills for services rendered indicate; but in his *Director* he never mentions that material. Evidently, too, he employed the claw and ball foot; though that member fails to appear in any of his drawings of chairs and tables. Despite a wealth of available data,

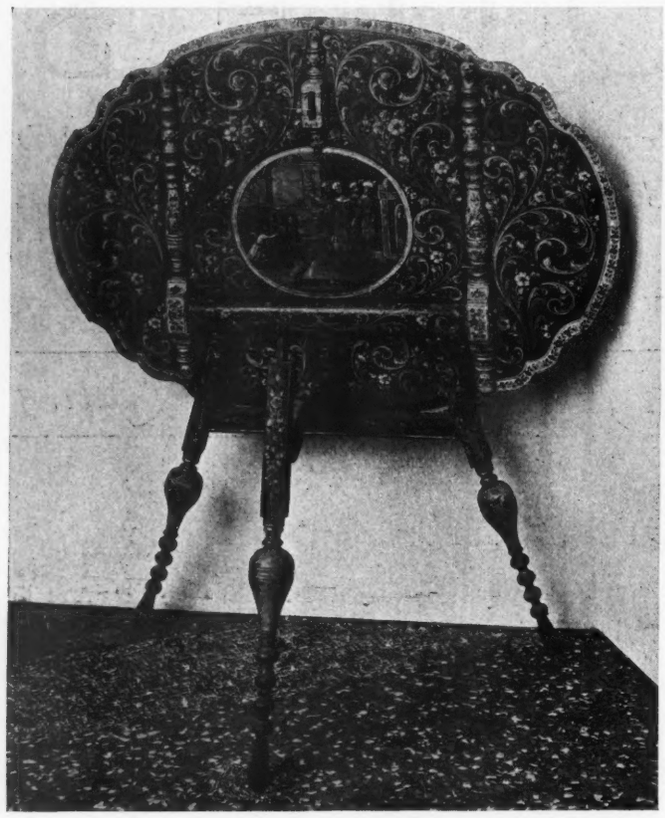


Fig. 1 — HINDELOOPEN FOLDING TABLE (*early eighteenth century*)
Oval top; exceptionally rich and well painted scrolls surrounding a Biblical picture. This is perhaps the finest known table of its class.
By permission of the Ryksmuseum, Amsterdam

Fig. 2 — HINDELOOPEN FOLDING TABLE (*early eighteenth century*)
Similar to the table of Figure 1, except for the equal diameter of its top and the less finely executed ornamental painting.
By permission of the Staatliche Museen, Berlin

Chippendale has become an almost mythological character.

It is time that the realities concerning him were resurrected and reemphasized. To further so desirable an enterprise, ANTIQUES has asked Oliver Brackett of the Victoria and Albert Museum, whose book *Thomas Chippendale* is recognized as the standard authority in its province, to prepare some notes on the actual work of the great master of English cabinetmaking. Mr. Brackett's contribution will be found elsewhere in this number. Brief as it is, it should prove potent as a dispeller of fog.

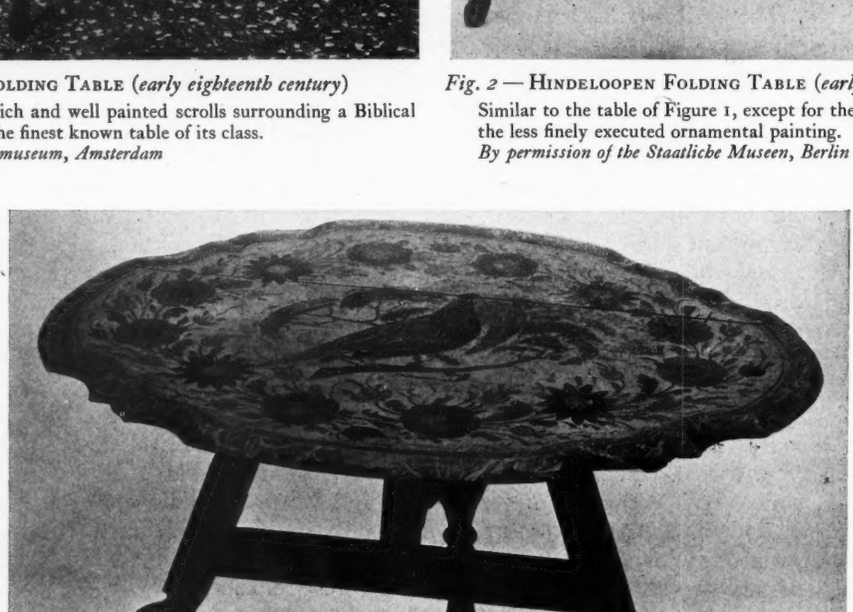


Fig. 3 — HINDELOOPEN FOLDING TABLE (*eighteenth century*)
Heavier in proportions and in decoration than the two previous examples, and perhaps later in date; but probably from Hindeloopen or its vicinity. *By permission of the Staatliche Museen, Berlin*

Hindeloopene Klapptische

THE three tables pictured on this page are known as *Hindeloopene Klapptische*, which is the brief but mouth-filling German term for folding tables from the Friesland town of Hindeloopen, on the north-eastern shores of the Zuyder Zee. Most individual among the district's furniture types are these ingenious affairs, which, when in use,

Fig. 4 — SINO-EUROPEAN CANDLESTICK (*c. 1740*)
Of cast bronze, evidently of Chinese workmanship. This figure, representing a kneeling European, has lost its cocked hat. Height: 13 inches.

offer a liberal area for dishes, and, when folded and set against the wall, disclose unexpected glories in their nether portions.

Hindeloopen tables are rare in America. The late J. B. Kerfoot once owned a somewhat mutilated specimen — perhaps a stray from an early Dutch Colonial dwelling. Another example was sold, in 1927, at the Anderson Galleries. A humble German or Swedish relative of these more elaborate Dutch pieces was pictured in ANTIQUES for March, 1926.*

European Gentlemen from China

FOLLOWING the publication in ANTIQUES of several Chinese porcelain figures representing European subjects,† the Attic has received from Tsingtau, China, photographs of an extraordinary pair of bronze candlesticks which likewise belong in the category of Sino-European objects of art. Accompanying these photographs, and describing them, is a short monograph by R. P. Hommel, reprinted from the *China Journal of Science and Arts* for April, 1926.

From this monograph, the Attic learns that the candlesticks were purchased in a dry goods store in Linkiang, Kiangsi, whither they had drifted from a pawnshop. The pair stand thirteen inches high, and are evidently Chinafied versions of Europeans in the act of kneeling. Their costumes indicate the period of 1740.

The author advances an ingenious theory to account for these kneeling forms. The foreigner, he observes, has always revolted against the custom of bending the knee, or "kow towing," to Chinese officialdom. At the same time, officialdom was deeply chagrined at such lack of respect for its position. Chinese etiquette forbade any open censure of foreign rudeness, but it did not prevent the retaliation of satire. Hence these bronze figures, in which a kneeling European forever offers subservient illumination to an Oriental household, or acts in the counting house as a conspicuous reminder to his countrymen that they might do well to mend their manners. Each figure is made of several units, carefully marked to facilitate their assembling. The parts of one figure bear the Chinese symbol for *6;* those of the other, the symbol for *9*. This may imply that there was once quite a family of these bronzes. If so, the Attic trusts that further survivors will, some day, appear.

*See ANTIQUES, Vol. IX, p. 146.
†See ANTIQUES, Vol. XIV, pp. 214, 215, 410.

Modernism and Tomorrow

CAN the purchaser of present-day modernist furniture look forward to the time when his acquisitions will be cherished by posterity as heirlooms of artistic worth? The Attic doubts it. And the doubt is strengthened by a letter recently received from a Paris correspondent, Howell S. Cresswell, who seems to be one of the most rational and intelligent among sympathizers with the general aspects of the modernist movement. Mr. Cresswell writes:

Fig. 5 — SINO-EUROPEAN CANDLESTICK (*c. 1740*)
Mate to previous figure. The kneeling pose is perhaps intended as a satiric reflection on foreign unwillingness to do obeisance.

> The French modernist and, I suppose, the real pure type of international modernist would also say with you that "the free modernist movement is doomed to eventual destruction." They would only qualify by observing that what they create today may not be good for twenty-five or thirty years hence, for the very reason that the modernist movement follows the times and does not attempt to create a fixed style intended to cover the aëroplane age or till the year 1950. They, themselves, say that their own movement is going through a constant evolution of decay and revival. What is found useless after a few months or years is to be constantly replaced by what is found to be better.

The Attic may be wrong in its interpretation of this excerpt. Yet Mr. Cresswell's words seem to offer the most logical explanation of modernism thus far presented. They bring some of the more pronounced aspects of that movement clearly into line with latter-day economic trends and with a new industrial system whose prosperity is dependent primarily upon waste rather than upon conservation, and whose motto appears to be, "Throw away tomorrow that which you buy today; for only thus can the myriad wheels of industry be kept turning, and human employment be maintained."

ANTIQUES has often been asked whether, in its opinion, modernist furniture and interiors are something that can be *lived* with. The answer is, No; they are not intended

Fig. 6 — THE OLD WAY (*c. 1850*)
Painted in oil on muslin. Interesting as depicting a form of torture which, no doubt, many readers of ANTIQUES have endured in their younger days.
From the collection of Dr. and Mrs. Frank S. Hall

for that purpose. They are planned to constitute little more than today's background for today's personal fashions in dress, transferable complexions, and styles of coiffure. As these latter shift, so must fresh and novel backgrounds be originated.

As a matter of fact, in this condition of affairs there is nothing fundamentally new. The evolution of furniture and furnishing styles has, at all times in the past, gone hand in hand with the evolution of dress and of domestic manners. A century or more ago, however, alterations in these respects came slowly into being. Whatever was made, in the way either of apparel or of furniture, was designed and fabricated for an endurance of long years, and with a factor of safety added, which, in many instances, implied virtual imperishability. That is why we possess antiques.

In this generation, fashions change every few months. By the time one's pet dog has had opportunity to chew the veneer from the modernist dressing table, that article of *virtu* is out of date, and is due to be heaved out of the window to make place for a new model. Quality, in the sense of durability, has thus ceased to be an asset. It has become confused with modishness — the most ephemeral of attributes.

Furthermore, "living with furniture" connotes the old-fashioned idea of a home. A woman who was born in a hospital, educated at boarding school, courted in an automobile, and married in church, is said to have asked, "What good is a home, anyway?" A logical question from one whose only requirement was a temporary perch for a vagrant personality.

For such as she, *l'art nouveau* is doubtless just the thing. But those persons who still look upon their dwelling places as refuge spots in a whirligig world, and who seek therein to cultivate some spirit of repose and abiding peace, would do well to leave the modern stuff alone. It

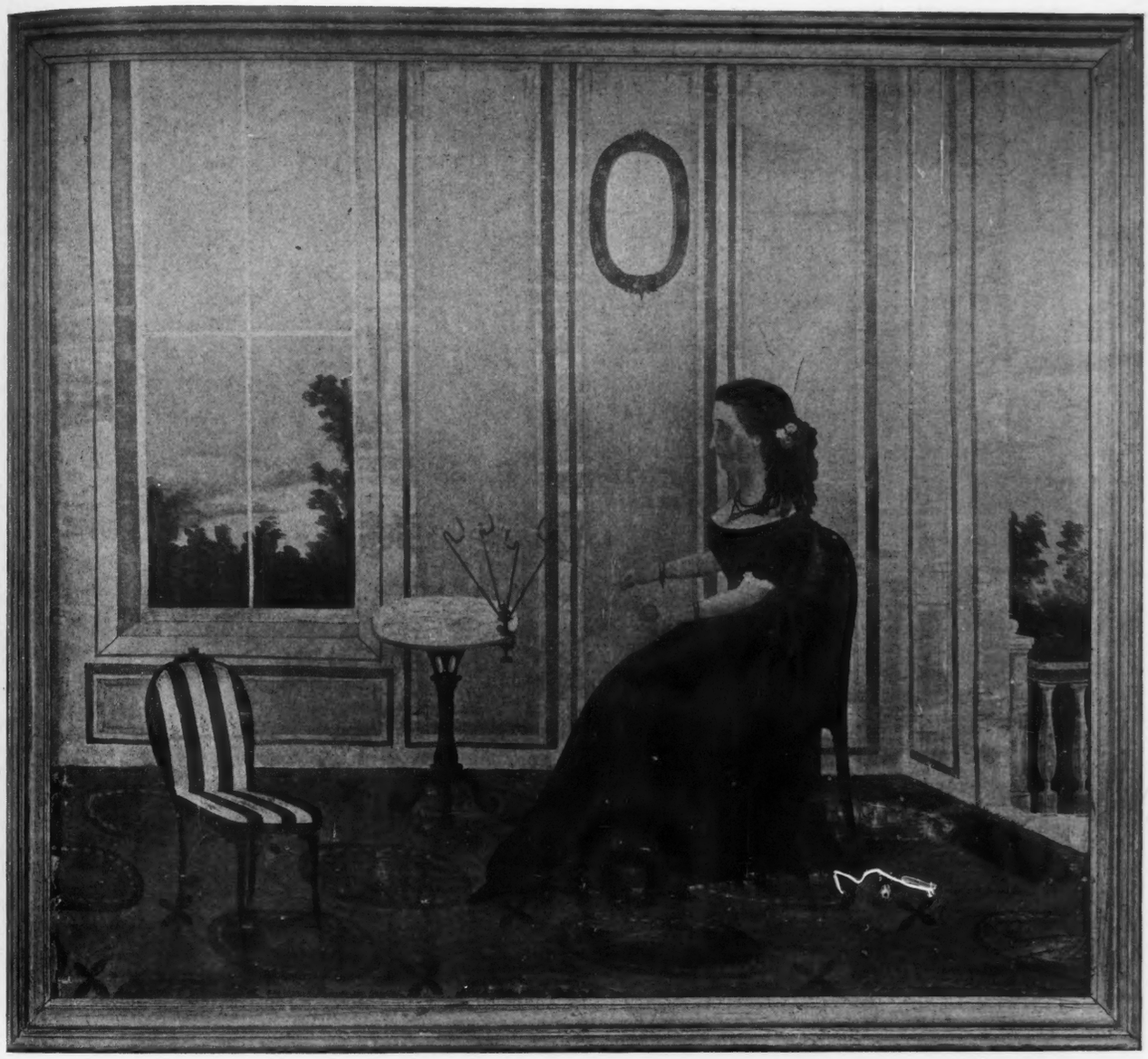


Fig. 7 — THE NEW WAY (*c. 1850*)
Companion piece to the previous painting. The luxuriant waterfall coiffure of the young woman recalls mid-century portraits of the Empress Eugenie. *From the collection of Dr. and Mrs. Frank S. Hall*

will go the way of Eastlake's tootling mediæval patterns, Morris' florid wall papers, the gobby so-called craftsmanship of the mission maniacs, and the vapid leather bindings of the Elbert Hubbard school of bookmakers. And whither it goes no one will know, and very few will care.

Miracles of Progress

EACH generation is proud of its own accomplishment and is fond of pictorial contrasts testifying to its superiority over the uncouth past. This tendency is amusingly exemplified in a pair of oil paintings wrought on muslin and executed probably in the 1850's. Both have to do with the methods of handling yarn. The first, entitled *The Old Way*, would seem to imply that, whatever the supply of reels and winders, when it came to rolling the ball of wool preparatory to knitting, the extended hands of youth were an indispensable adjunct to successful accomplishment. So Skinnay, much in need of a friend, stands before his implacable grandmother and supports the skein, while profane companions whisper derisive messages from the invitingly open door.

The second, which is somewhat smugly labeled *The Present Time*, depicts that boon to womankind, the metal swift, firmly screwed to a table, while its tirelessly revolving arms play out interminable lengths of yarn to the growing ball of the industrious Arabella. If we could look far enough through the long window of Arabella's apartment, we should probably perceive young Skinnay sporting gleefully in the landscape. To the swift, the battle; to the strong, the race.

Fig. 1 — THE MENZIES-GARVAN PORTRAIT OF WASHINGTON (*c. 1783*)
Painted by Joseph Wright. Bust portrait in uniform; almost full face; body turned three-quarters to the right. The hair and face are carefully finished; hair, short and undressed, silver gray; eyebrows darker. The face a pronounced pink; the nose more ruddy; shadows and suggestion of hair on shaved chin and upper lip are bluish gray. The uniform slightly greenish deep blue; facings and epaulet (unfinished) a tawny yellow with brown shading; jabot and epaulet freely and skillfully indicated. Background deep olive green. *Size: 25¾ by 21⅝ inches.*
From the collection of Francis P. Garvan

Joseph Wright and His Portraits of Washington

Paintings and Engravings

By Fiske Kimball
Director, The Pennsylvania Museum

JOSEPH WRIGHT was the son of a gifted artist; he was the brother-in-law and pupil of John Hoppner, as well as a pupil of West; he was the first artist to model a bust of Washington from life and one of the first to paint the President's portrait. Washington himself, his nephew Bushrod, and his adopted son, George Washington Parke Custis — the last two even subsequent to Stuart's portrait — all said of one or another of Wright's portraits that it was the best likeness which had been made. Yet in spite of all this testimony, there has hitherto existed no adequate study of Wright or of his portraits of Washington. Dunlap, whose well informed account is the chief source for Wright's life, knew few of the artist's works.* Charles Henry Hart † and Clarence Winthrop Bowen ‡ a generation ago rescued some of the latter from oblivion, but others have not been reproduced, and neither the large number of documentary references to Wright, nor the whole body of his work has yet been assembled and put in order.

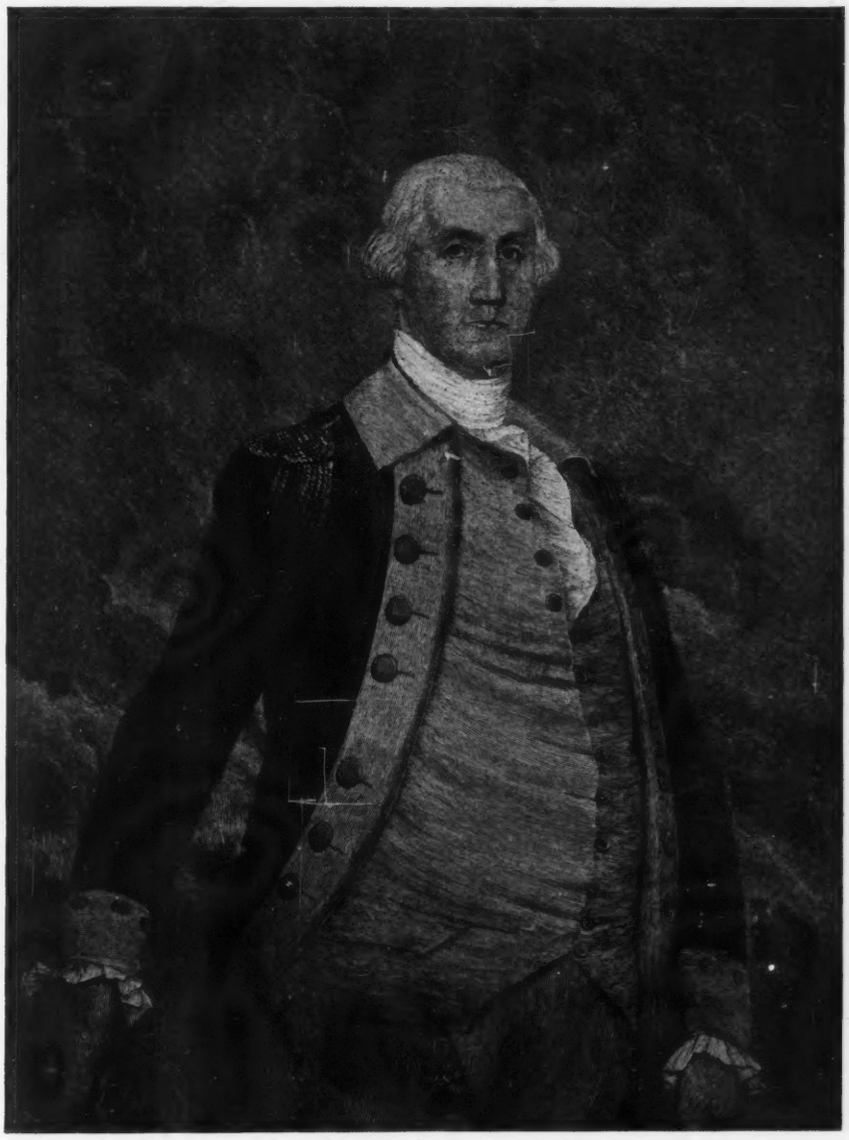


Fig. 2 — The Powel Portrait of Washington (*1784*)
This portrait by Joseph Wright is known to the public only through this wood engraving, published in the *Century Magazine* for November, 1887.§ It conveys but a poor idea of the original. Half-length portrait in uniform; almost full face; the hair short and undressed; body turned to the right; right hand on sword.

Wright was born in Bordentown, New Jersey, the date, according to Dunlap, another Jerseyman, being July 16, 1756. His mother was the famous Patience (Lovell) Wright, the modeler in wax, America's first plastic artist. In 1771, when Joseph was fifteen, the widow Wright was exhibiting her figures in New York, as we learn from a notice of a fire in her house in Queen (now Pearl) Street, June 3.

> The accident happen'd when Mrs. Wright was abroad, and only Children at home, and was occasion'd by one of them accidentally setting Fire to a Curtain enclosing some of the Figures: The Child for some Time in vain endeavour'd to extinguish the Fire . . . Tho' most of the Wax Work was destroyed, together with some New Pieces which Mrs. Wells (Sister to Mrs. Wright) had lately brought from Charlestown . . . yet she was so fortunate as to save the curious Piece of the Rev. Mr. Whitfield, the Pennsylvania Farmer and some others . . .*

By August 5, Mrs. Wright and her sisters had supplied new pieces "executed with superior Skill and Judgement, as the Performers improved by Practice and Experience. . . .

* *New York Gazette*, June 10, 1771, cited by W. Kelby: *Notes on American Artists* (1922), 9.

* *History of The Arts of Design in the United States* (1834), I, 1918 ed., 370–374.

† Essex Institute *Historical Collections*, XVI (1879), 161; *Century Magazine*, XL (1890), 26; *Connoisseur*, XIX (1907), 22; *Pennsylvania Magazine of History and Biography*, XXXII (1908), 320–334.

‡ *Century Magazine*, XXXV (1887), 2; XXXVII (1889), 805.

§ An etching from a sketch of the picture by Albert Rosenthal forms the frontispiece of Baker's *Bibliotheca Washingtoniana*, 1889.

By Heav'n and Nature, not a Master Taught
They give to Statues, Passion, Life and Thought." *

Thus Joseph Wright grew up, with his two sisters, in an atmosphere of earnest, if naïve, artistic emulation.

In 1772, Mrs. Wright, a very decided character and a staunch American patriot, betook herself and her talents to London,† and established herself so well that, in 1773, an engraving of her appeared in the *London Magazine*. Her daughter Phoebe married, in 1781, the painter Hoppner, two years younger than Joseph Wright, and high in favor at St. James's. According to Dunlap, Joseph was aided both by Hoppner and by Benjamin West. He exhibited, in 1780, at the Royal Academy a painting of *Mrs. Wright Modelling a Head in Wax*, and at the Society of Artists the *Portrait of a Gentleman*.‡ Dunlap, in touch with the family, reports him to have painted the Prince of Wales. Early in 1782, recommended by his mother to Franklin, and armed with a letter from West to the painter Pierre, which speaks of the bearer as "a young American who wishes to study in Paris, and later at Rome," and adds he "has studied some time at our Academy and won a prize," § Joseph went to Paris. By July he was doing a portrait of Franklin, slightly modified from that of Duplessis, and of it he multiplied replicas.* With Franklin's help, he seems to have secured one or two other small commissions, but to have met with indifferent success. The contemplated journey to Rome had to be given up. In October, supplied with letters, he sailed for America in the ship *Argo*. Although the vessel suffered shipwreck, and, in a letter to Franklin, Wright's mother accepted her son's death,† he was saved, and arrived in Boston in ten weeks from the time of his departure.

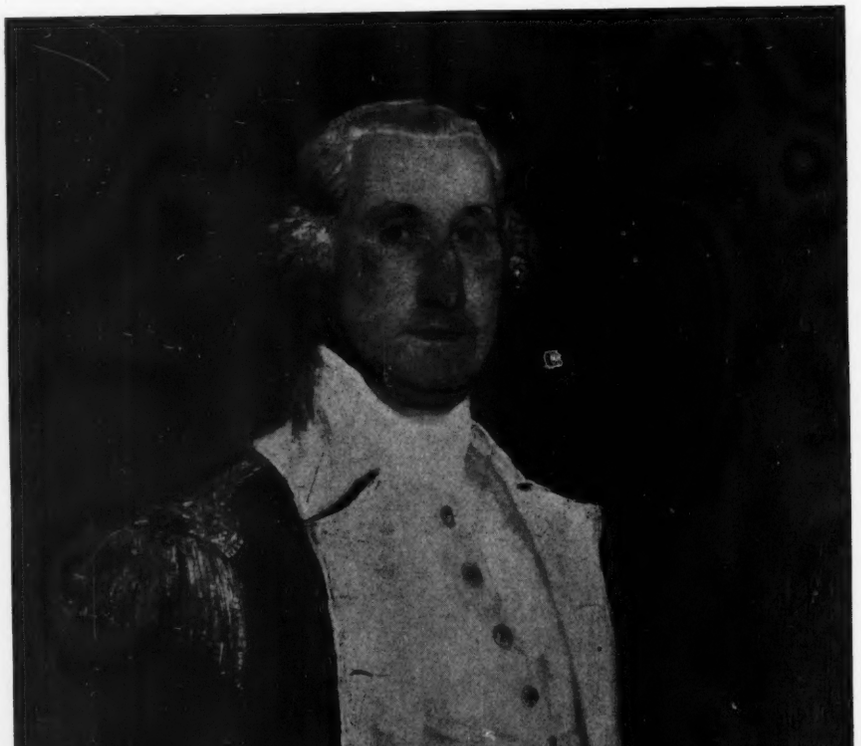


Fig. 3 — THE JEFFERSON PORTRAIT OF WASHINGTON (*1784*)
Painted by Joseph Wright and re-touched by Trumbull. Generally similar to the Powel portrait, except that the body is turned more to the right, and the left hand rests on sword. The coat facings are not buttoned back, as in the Powel portrait. Face rosy salmon; coat dark blue with buff facings matching the waistcoat, where shadows are of greenish blue. Background neutral olive green. Wright's haste and Trumbull's additions result in a free, bold handling. *Size: 37 by 30 inches.*
Owned by the Massachusetts Historical Society

By August of 1783 he was in New Jersey, where, in the course of the autumn, he made some plastic likenesses of Washington, and painted portraits both of the General and of Mrs. Washington. Before the end of the year he was established in Philadelphia, where he remained, certainly until April 1785.

On April 7, 1786, the New York *Daily Advertiser* observed, "Today we are informed of the arrival of Mr. Wright from Philadelphia, a gentleman of abilities in Painting . . . to follow his profession of a Limner here.‡ He remained for some years in Queen Street. Dunlap, in his own biography of the year 1787, says, "I felt my own ignorance, and felt the superiority of Joseph Wright, who was my next door neighbor, and painting

* *New York Journal*, January 30, 1772, cited *ib.*, 9–10.

† It is possible that some of her figures remained behind, or were brought back by Joseph, since a wax work, with "*Bell and the Dragon* . . . with several other curious figures" was advertised March 17, 1786, at 100 Queen Street, "the house formerly occupied by Mrs. Wright." Kelby, *op. cit.*, 28.

‡ A. Graves: *Royal Academy Exhibitors*, VIII (1906), 336; *ib.*, *Society of Artists* (1907).

§ *Pennsylvania Magazine*, XXXII (1908), 17. The original belongs to the American Philosophical Society.

* *Ib.*, 321–23. Wright's Franklin portrait will be discussed by the writer in a future paper.

† February 22, 1783, American Philosophical Society, *Franklin Papers*, XXVII, 139, 209.

‡ Kelby, *op. cit.*, 29.

with little success as to emolument."* While in New York Wright married Miss Vandervoort, by whom he had three children.

With the removal of Congress to Philadelphia he returned to that city, and he is known, from a document seen by Dunlap, to have had a sitting from Madison. Shortly before his death, he obtained the appointment of diesinker to the mint, and in 1792 made a design for a cent, seen by Dunlap but apparently never executed. The directory for 1793 lists him as "Limner, Sassafras Street." In his will, drawn September 11, he calls himself "miniature painter and engraver," although, with the exception of his Washington etching of 1790, no works of his in either of these capacities are known. From a letter of Jefferson's, dated November 6,† we learn that Wright died during the epidemic of yellow fever.

Portraits by Wright

Besides his Franklin portraits, of which the late Charles Henry Hart noted examples at the Royal Society, at the Corcoran Gallery of Art, at Auchincruive, Ayreshire, and one (possibly a copy) at the Boston Public Library,‡ and in addition to the portraits of Washington here discussed, we know a number of other canvases from Wright's hand. At the Pennsylvania Academy of the Fine Arts is a small family group, showing the artist, his wife, and their three children. In the gallery of the New York Historical Society is a portrait of John Jay.§ Clarence Winthrop Bowen of New York has a portrait of Martha Washington attributed to Wright since 1797. Frank W. Bayley lists, in addition, portraits of Benjamin Goodhue and Frederick Mechlinberg.* The Essex Institute has a copy of the former by George Southward.†

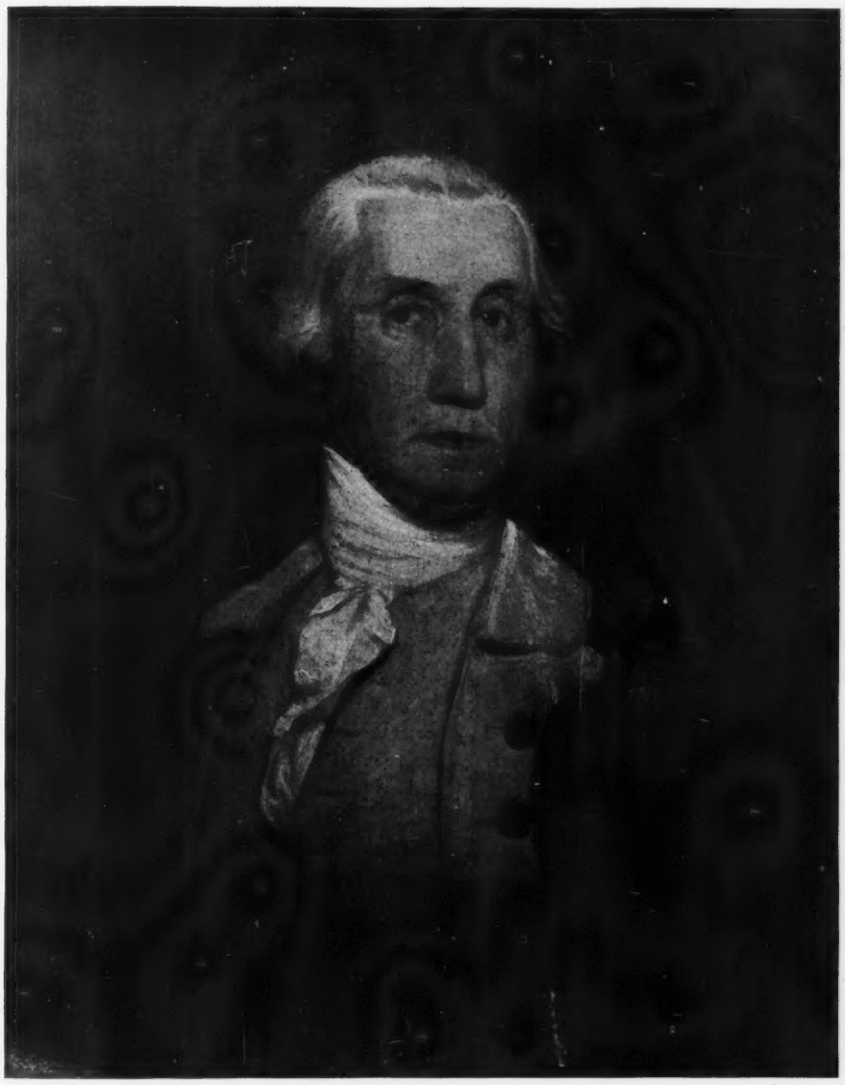


Fig. 4 — The Hopkinson Portrait of Washington (*c. 1784*)
Painted by Joseph Wright. Unlike previous illustrations in that the body is turned to the left; head in opposite direction. Uniform facings buttoned back, as in Powel portrait. Epaulets similar to those in Powel portrait, and treated with mechanical detail. Face salmon pink with pale carmine carnations and shading of gray green. Eyes, dark gray blue. Modeling of the powdered hair slightly greenish gray. Background gray green. *Size: 11 by 13½ inches.*
From the Hopkinson Collection, Historical Society of Pennsylvania

Wright's Washington Type of 1783–1784

Of Washington's sitting to Wright at Rocky Hill, Dunlap, then seventeen, later wrote:‡

> In the autumn I met him at headquarters at Rocky Hill, near Princeton, to which place he brought a letter from Dr. Franklin to Washington.§ This was in October 1783.‖ At this time and place Mr. Wright painted both the General and Mrs. Washington, as I likewise attempted to do. Wright's pictures I then thought very like.

It is this portrait of himself to which Washington refers when he speaks of Wright a few months later as "a gentleman . . . who is thought on a former occasion to have taken a better likeness of me than any other painter has done."¶ This life portrait may probably be the Menzies-Garvan portrait later discussed (*Fig.* 1).

In December, 1783, Washington received a letter, dated July 9, from the Comte de Solms—otherwise Reichsgraf Friedrich Christoph zu Solms und Tecklenburg,** Lieutenant General of Infantry and Commandant of the fortress of Königstein in Saxony, asking for his portrait.†† When in Philadelphia, December 5 to 15, Washington must have charged Wright with the commission, presumably a replica of the recent life portrait, as there is no record of further sittings. Washington replied to Solms, January

* *Op. cit.* I, 315. The early New York directories of 1786 and 1789 do not list him, and the latter very likely coincides with his departure, as the former does with his arrival.

† *Jefferson's Germantown Letters*, 1906, 38.

‡ *Pennsylvania Magazine*, XXXII (1908), 320–328. Another, bequeathed by Mrs. Joseph Harrison, Jr., is at the Pennsylvania Academy; still another belongs to Clarence Winthrop Bowen of New York.

§ Reproduced in Kelby: *Notes on American Artists*, 1922, facing page 38.

* *Little Known Early American Portrait Painters* No. 3.

† Reproduced in *The Diary of William Bentley*, IV (1914), facing page 271.

‡ *Op. cit.* I, 371; cf. also I, 300.

§ This letter is not among the Franklin papers of the American Philosophical Society.

‖ Documents cited later show it to have been shortly after August 28.

¶ Letter to Comte de Solms, January 3, 1784, printed by Hart in *Pennsylvania Magazine*, XXXII, 329. Washington up to this time had been painted by Charles Willson Peale, Pierre Eugène du Simitière, and William Dunlap.

** A. Klemm: *Der Königstein* (1905), 125, 185. Solms was in command at Königstein from 1778 to 1792, when he died and was buried there.

†† The original French is given in full in Elizabeth Bryant Johnson's *Original Portraits of Washington* (1882), 34–35.

3, 1784.* On January 10, he was writing to Robert Morris asking the latter to hasten Wright's work on the portrait, "as he is said to be a little lazy.... By promise it was to have been done in 5 or 6 weeks from the time I left Philadelphia, near four of which have expired." † The same day he wrote to Wright himself, urging him "not to be deficient in point of execution," and arranging to have the picture forwarded via the Count de Bruhl in London, "after Mr. Morris has seen it." ‡ On May 15, Washington noted in his cashbook the payment to Wright of £18 for this picture. Elizabeth Bryant Johnson's statement that the portrait went by way of Paris, and while in that city was inspected and approved by Jefferson and other distinguished Americans, has no foundation; indeed, Jefferson did not leave America for his post in Paris until July 5, arriving August 6. Meanwhile, on August 5, Solms had acknowledged the receipt of the picture,§ which he had hung beside that of Frederick the Great in his collection of military characters. The picture is no longer at Königstein, and although the Count had promised that it should pass in trust in his family, with a prescription recommending it to whosoever of his name should follow the profession of arms, repeated search among his collateral descendants has failed to discover it. ‖

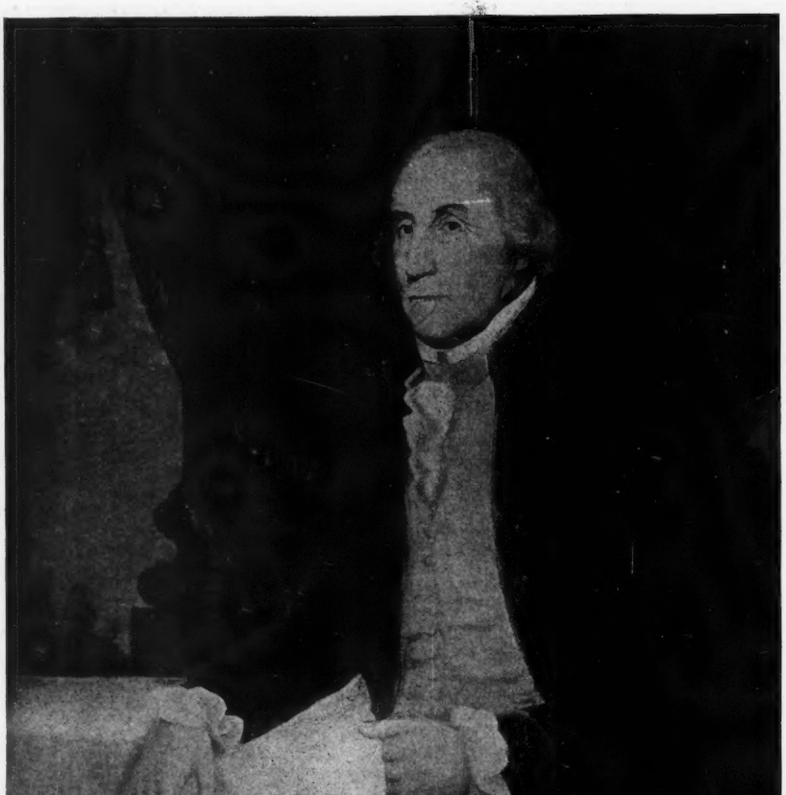


Fig. 5 — THE BAKER-BOWEN PORTRAIT OF WASHINGTON
Head by Joseph Wright; hands and accessories probably by another artist. Washington is shown seated; body three-quarters to the left. He wears civil dress as President, with badge of Cincinnati on his open coat. His right forearm rests on a table, whereon is a map of the new Federal City. Behind, a curtain with tassels is draped across a classic column. cf. Savage's portrait, ANTIQUES, Vol. VII, 118. *Size: 48 by 36 inches.*
By courtesy of Clarence Winthrop Bowen

Another replica was taken to Paris by Jefferson, apparently in anticipation of the probable need of material for the statue of Washington, which was to be provided for in the Virginia Assembly's resolution of June 24, 1784, and which, on July 20, Jefferson was commissioned to secure. Before going abroad, Jefferson had stayed in Philadelphia from May 14 to 28, when his accounts show he "left with F. Hopkinson for Wright for drawg. Gl Washington £17–10." He then proceeded via New York to Boston, whence he sailed, July 5. Francis Hopkinson wrote him from Philadelphia, May 30: ¶

> Mr. Wright has made a most excellent Copy of the General's Head; he is much pleased with it himself, & I think it rather more like than the Original. In order to admit of it's being pack'd up at all he has been oblig'd to expose it all this Day in the Sun — the Consequence is that the Colours will *sink in*, as the Painters call it — that is, it will look dead and without Brilliancy or Gloss — this is the Case with all Pictures — till the Colours are brought out again by a Varnish — this Operation must be performed in France — as it cannot be done till the Picture is thoroughly dry — for which you know there was not Time in the present Case . . .

In a letter from Paris, January 13, 1785, Jefferson asked Hopkinson: "Can you inform me from Mr. Wright whether I am yet at liberty to permit a copy to be taken of Gl Washington's picture?" * Hopkinson replied, April 20, "I have not had an opportunity of seeing Mr. Wright." † On July 6, having received no word, Jefferson petitioned again "to know whether I am yet at liberty to permit a copy to be taken of General Washington's picture, because till I am I cannot trust it in the hands of a painter to be finished." ‡ Meanwhile, his account book at the Massachusetts Historical Society tells us he had paid, March 11, "portage of Genl Washington's picture, 13s 8," and April 16, "for a frame to Gl Washington's picture, 51s." It thus appears that this portrait, so hastily executed by Wright, may have been somewhat worked over by another artist in Paris.§ As we have no record of Jefferson's acquiring any other painting of Washington, we must assume that Wright's portrait was the one which later hung in the drawing-room at Monticello.‖

Patience Wright knew Jefferson had brought the painting to France, for, on August 16, 1785, she wrote Jefferson from London:

> I had the pleasure to hear that my son Joseph Wright had painted the best likeness of our HERO Washington, of any painter in America; and my friends are anxious that I should make a likeness, a bust in wax, to be placed in the statehouse, or some new public building that may be erected by Congress . . . I will, if it is thought proper to pay my expense of travelling to Paris, come myself and model the likeness of Mr. Jefferson; and at the same time see the picture, and if possible by this painting, which is said to be so like him, make a likeness of the General.¶

As in some other cases where Patience Wright volunteered her services, we hear nothing further of this matter, and it is the last

* This letter, and the covering one to Count de Bruhl, "Minister for His Electoral Highness of Saxe at the Court London," are printed by Hart in *Pennsylvania Magazine*, XXXII, 329–30.

† *Ib.*, 331.

‡ Letter in Dunlap, I, 372 and in Johnson, 34.

§ Letter in Johnson, 36.

‖ The search described by C. W. Bowen in *American Antiquarian Society Proceedings* for 1904 has been extended by the present writer, without success.

¶ Library of Congress, *Jefferson Papers*, X, 1717.

* Letter in possession of Edward Hopkinson, and kindly communicated by him.

† Library of Congress, *Jefferson Papers*.

‡ *Writings*, Bergh ed. (1905), XIX, 6.

§ Since this was written, its conjectures have been entirely confirmed by Jefferson's own list of his pictures, kindly communicated by his descendant Mrs. Edwin Kirk: "A Washington half length of full size or larger, an original taken by Wright (son of Mrs. Wright, famous for her works in wax), when Genl Washington attended the meeting of the Cincinnati in Philadelphia May 1784. Passing then through that city on my way from Annapolis to Boston to embark for Europe I could only allow Wright time to finish the head and face and sketch the outlines of the body. These and the drapery were afterwards finished in Paris by Trumbull."

‖ See the plan by his granddaughter preserved at Monticello and published by S. N. Randolph: *Domestic Life of Jefferson*, following p. 332.

¶ Dunlap: *Op. cit.* I, 155.

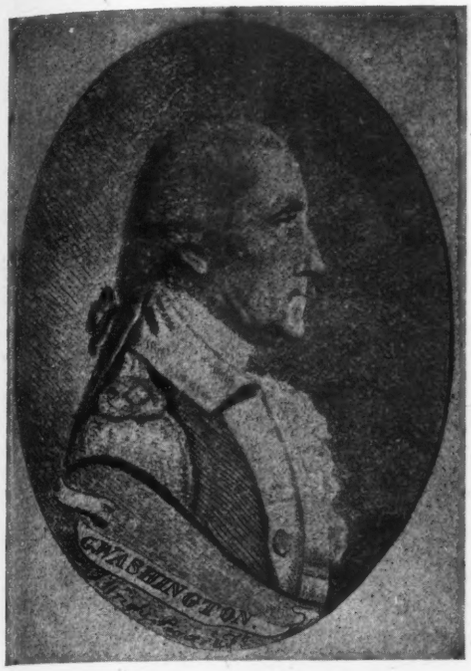


Fig. 6 (left) — WRIGHT'S ETCHING OF WASHINGTON (*1790*) Head and bust in profile facing right. Hair brushed straight back (not downward above the ears as in the type of 1783) and tied in a queue. Uniform facing held back at the fourth button. Knot of epaulet has a filling of crossed cords.

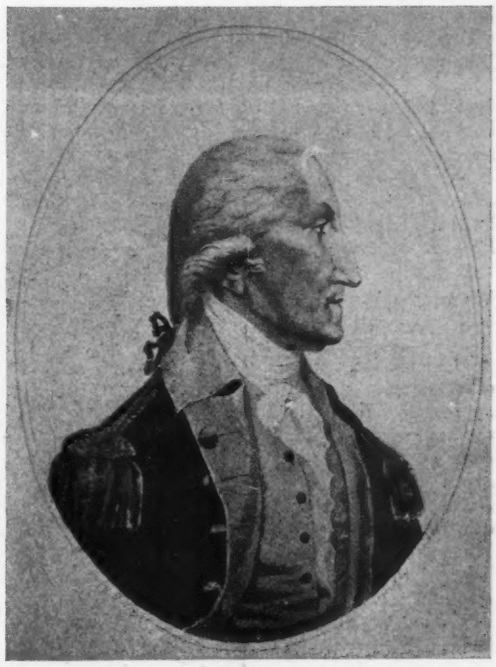


Fig. 7 (right) — WILLIAM EVANS' ENGRAVING OF WASHINGTON Evidently based on a portrait similiar to that of Figure 8.

mention of Wright's painted portraits of Washington in contemporary documents.

From this period, there are several existing portraits of Washington by Wright which indicate what must have been the characteristics of the life portrait and of the others of its type. One of these, of kit-cat size, signed and dated *J. Wright, 1784*, was given by Washington to Mrs. Samuel Powel of Philadelphia, and is still in the possession of her family in Newport (*Fig. 2*). Tuckerman, writing in 1855,* says, "Bushrod Washington always spoke of this as the most literal similitude of the great Washington."

A similar portrait was presented to the Massachusetts Historical Society,† in 1835, by Israel Thorndike, with a letter quoting it as "'an original taken in Philadelphia, 1784, by Wright'." ‡ Through the courtesy of the Society, it is here reproduced for the first time (*Fig. 3*). It seems almost certain that this was the portrait belonging to Jefferson, which was, indeed, painted in Philadelphia in 1784. Among a large number of paintings from Jefferson's collection exhibited at the Boston Athenaeum in 1828,§ and for sale, was "293 *GENERAL WASHINGTON* — (an original), Painted in 1784, Wright." On July 19, 1833, there was a sale of Jefferson's pictures, doubtless those which had remained unsold from this group.‖ Jefferson's portrait of Lafayette, presented to the Society by Mrs. John W. Davis, August 25, 1835,¶ is believed to have come from this sale. In favor of the idea that this Washington portrait was likewise the one owned by Jefferson is its free technique, which corresponds with the haste in which we know Wright executed it, and with its having been retouched in Paris by a freer hand.

A bust portrait of the same general type belonged, in the middle of the last century, to William Menzies of New York, and was sold with his collection in 1876.** After passing through several hands, including those of the late William F. Havemeyer, and being almost forgotten, it was acquired, in 1929, by Russell W. Thorpe for Francis P. Garvan. Although the face is highly finished, the freshness and freedom with which the costume is handled suggest that this is the life portrait painted at Rocky Hill in 1783 (*Fig. 1*).

In the rooms of the Historical Society of Pennsylvania, as part of the Hopkinson Collection, is another Washington bust portrait by Wright (*Fig. 4*), which descended to Francis Hopkinson's great-granddaughter. It was entered by the family for the Loan Exhibition of Historical Portraits at the Pennsylvania Academy, 1887–1888, as by Pine, but was catalogued by Charles Henry Hart * as Wright's, with the note, "Supposed to be the original study painted from life at Rocky Hill . . . 1783. It is the same head as is found in the large kit-cat portrait painted for Mrs. Powel." Hart had not seen the Menzies-Garvan portrait. His belief that the Hopkinson portrait was the original study from life was based primarily on its small size. In the case of his Franklin portraits, however, Wright made one of cabinet size after the large canvas, "to be portable," as he wrote, "but yet sufficiently marked to keep the likeness."† From its hard and meticulous elaboration, as seen in the epaulet, we must conclude that this Washington was a replica made for similar purpose.

Related to the portraits of the type of 1783–84 in the character of the head, which, however, faces the left and is turned somewhat more from the spectator, is one in the possession of Clarence Winthrop Bowen of New York (*Fig. 5*). This portrait is mentioned, with its companion of Martha Washington, in an advertisement of Gardner Baker's Museum in Greenwich Street, New York, May 29, 1797.‡ As part of the contents of the print selling shop are listed "the original portraits of Gen. and Mrs. Washington by the late Mr. J. Wright." After Baker's death, in 1798, the contents of the Museum proper were bought by W. J. Waldron.§ This painting, which the above extract indicates may have been held by Baker for sale, came into the possession of John Bailey, in whose family it remained for three generations until purchased by Mr. Bowen in 1887.‖

Several circumstances make it extremely doubtful that more than the head was painted by Wright, although its placing on the canvas shows that, from the first, a seated portrait was intended. Whereas the hair is treated as in Wright's early portraits, and not as in those of 1790, the first copies of the map shown beside the President were not received until July, 1792, and others were not generally available before December,¶ three months prior to Wright's death. The motive of Washington seated had been established by Edward Savage, in the engraving begun in 1789, though not completed until 1798, the large painting having been finished in 1796.** This shows Washington seated, facing right, in uniform,

* *Putnam's Monthly*, VI, 339.

† No. 152 in *Catalogue of the Paintings belonging to the Massachusetts Historical Society*, 1888. On canvas; the stretcher 30 by 37 inches.

‡ *Proceedings*, II, 23.

§ Catalogue and Supplement preserved at the Athenaeum.

‖ *Boston Transcript*, July 18, 1833.

¶ *Proceedings*, II, 16.

** No. 7, without artist's name, in sale catalogue of the Leavitt Art Rooms, April 18 and 19, 1876. It had been stippled by J. A. O'Neill for the privately printed *Address of the City of New York to George Washington*, 1867 (Hart, 172).

* On a mahogany panel 11 by 13 ½ inches, inside the frame.

† *Pennsylvania Magazine*, XXXII (1908), 322.

‡ *The Minerva & Mercantile Evening Advertiser*, quoted by Kelby, *op. cit.*, 40.

§ E. P. Kilroe: "Saint Tammany" (1913), 176.

‖ Bowen in *Century Magazine*, XXXVII (1889), 805, where there is a wood engraving of this portrait of Washington. A photograph is reproduced in his *Centennial of the Inauguration of Washington*, facing p. 14, where it is also discussed, 545–546.

¶ W. B. Bryan: *History of the National Capital*, I (1914), 184–185.

** Letter of Savage to Washington, June 3, 1798.

knees crossed, arm resting on the map of the city, with a column and curtain behind. The pulpy hands in the Bowen portrait could never have been painted by the same artist who did the sensitive hands in Wright's portrait of Benjamin Goodhue. It would appear that the Bowen portrait, begun before 1790, and left unfinished on Wright's death, was completed only a short time before it was offered for sale, by another artist, who derived his accessories from Savage's picture.

So far as is known, no one of Wright's Washington portraits of the type of 1783–1784 was engraved in its own day, or prior to the late reproductions which have here been noted.

Wright's Washington Type of 1790

There is another type of Washington portrait by Joseph Wright with the head in profile. The basis for this is a small etching (*Fig. 6*—Hart, 138), of which a copy was purchased by Jefferson for eight shillings, June 10, 1790. Another was sent by Benjamin Goodhue to William Bentley of Salem,* with the note, "This was done in New York, 1790, and is acknowledged by all to be a very strong likeness." † The familiar anecdote that, unable to secure sittings, Wright sketched this from a neighboring pew in St. Paul's, New York, was first recorded, in 1857,‡ by G. C. Verplanck, who says it was told him by John Pintard. "I do not know," adds Verplanck, "whether he painted any large portrait in oil or in crayon from the small likeness thus obtained, but he etched it himself, and published it here printed on a card."

The etching itself had the flattery of frequent imitations, the relationships of which have not hitherto been clearly distinguished. It was copied, line for line, in 1794, by Joseph Hiller (Hart, 140); earlier, with the epaulet treated as a figure 8, by an unknown engraver in the *Massachusetts Magazine* for March, 1791 (Hart, 143), also by Collyer, Doolittle, S. Wetherbee, and others. From the *Massachusetts Magazine*, as the epaulet shows, it was modified by Thomas Holloway in London for the *Literary Magazine*, August, 1792 (Hart, 167), and this version, with the coat buttoned higher, is represented also by the engravings of H. Roosing, Rotterdam, 1793 (Hart, 170), and of the *American Universal Magazine* (by H. Houston? Hart, 171). To the numerous sculptured reliefs based on this etching of Wright's, we shall recur in another paper.

There have been several efforts to put a drawing or a canvas, with both head and bust in profile, behind the Wright etching, but the pedigrees are not convincing, and we cannot detect in the works the hand of Wright himself.

Closely related to the type of the Wright profile etching are a number of prints with the head in profile but the body in three-quarter view: in other words, a body somewhat of the 1783 type, a head of the type of 1790. This series seems to derive from a painting formerly belonging to the late George L. McKean, and now to the Cleveland Museum (*Fig. 8*). This was earlier assigned to Wertmüller, and, by Johnson, to du Simitière, but Hart recognized it as Wright's.*

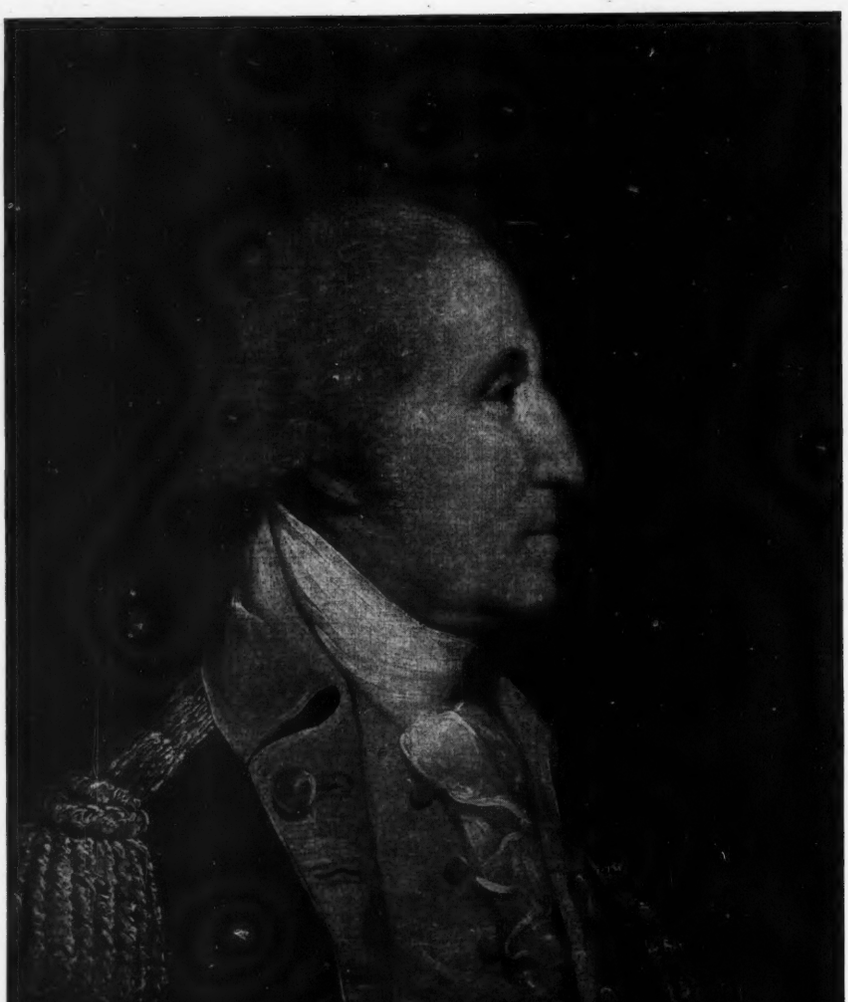


Fig. 8 — The McKean Portrait of Washington

The subject is turned to the spectator's right. Head somewhat idealized, calm and dignified, but lacking something of the vividness observable in the Powel and Jefferson portraits. Military uniform; with right facing of coat fastened back only at the top button. Technique on costume is free, the frill, buttons, and epaulet being brushed in with much freshness. On canvas. *Size: 21 by 17 inches. Owned by the Cleveland Museum of Art*

This picture was purchased by Thomas Shields, the maternal grandfather of its present owner, at auction sale of the effects of a picture restorer in Alexandria, Virginia, about the year 1815. Mr. Shields . . . was perfectly familiar with the face of the original. He always esteemed it a most excellent likeness, and his opinion in later years was emphatically endorsed by G. W. Parke Custis. When the painting was shown to him, shortly before his death, he is reported to have said: "Yes, this is the General. It is a most true and faithful likeness. It gives a more correct and perfect expression of his countenance than any other I have ever seen. . . none of them are as correct. They make his forehead too straight and massive, while the General's receded in a line with his nose, as may be seen in Houdon's statue at the Capitol in Richmond. You see the same in this portrait. Houdon took a cast from off the General's face, from which was modeled the statue." Clark Mills, the sculptor, claimed that its measurements agreed with those of the Houdon cast.†

It seems probable that a portrait of this type found its way to England, for several engravings of it were made there. The earliest with a date, May, 1795, appears in J. Parson's edition of Howe's *England* (Hart, 1650). Another is the beautiful stipple by William Evans, March, 1800 (Hart, 161), often found in color (*Fig. 7*).

Wright's profile heads of Washington, with their wide currency in engravings, must be accounted among the most influential of his portraits, sharing with Stuart's three-quarter views and Houdon's bust the creation of the President's likeness as it exists in the mind of the public.

* *Diary of William Bentley*, December 15, 1790, I (1905), 219.

† Quoted by Hart in *Historical Collections*, Essex Institute, XVI (1879), 161.

‡ *The Crayon*, IV (1857), 246–247.

* *American Architect*, XI (1882), 267. He also listed it as by Wright in the catalogue of the Philadelphia exhibition of 1887 (No. 453), and elsewhere.

† *Century Magazine*, XL (1890), 26–27. This forms the basis of Lawrence Park's note in the *Bulletin of the Cleveland Museum of Art*, June–July, 1921, which gives the later history of the picture.

Fig. 1 — MAHOGANY COMMODE PROBABLY BY CHIPPENDALE
Evidently based on the engraving below, but showing important simplifications of design. Originally from Rainham Hall, Norfolk. Sold at Sotheby's, 1921, for £2,000.

The Actual Workmanship of Chippendale

By OLIVER BRACKETT, *Victoria and Albert Museum, London*

THE term "Chippendale" has been adopted by popular consent as a convenient label for a vast amount of mahogany furniture of the mid-eighteenth century, but the term is in many respects misleading. The public have become so deeply attached to this inexact expression as a useful method of classifying a certain type of English furniture that we may well doubt whether all the historical enquiry which has latterly been devoted to the subject will ever have much effect on the bias of general opinion.

Fig. 2 — DESIGN FOR A COMMODE
From Chippendale's *Director;* Plate XLIV in the edition of 1754. Signed *T. Chippendale invt et delt. M. Darby sculpt.* Dated *1753.*

But there are one or two important points which should be borne in mind. The popular conception of the Chippendale style is based entirely on that famous publication *The Gentleman and Cabinet-maker's Director*, which was first brought out in London, in the year 1754, under the authorship of Thomas Chippen-

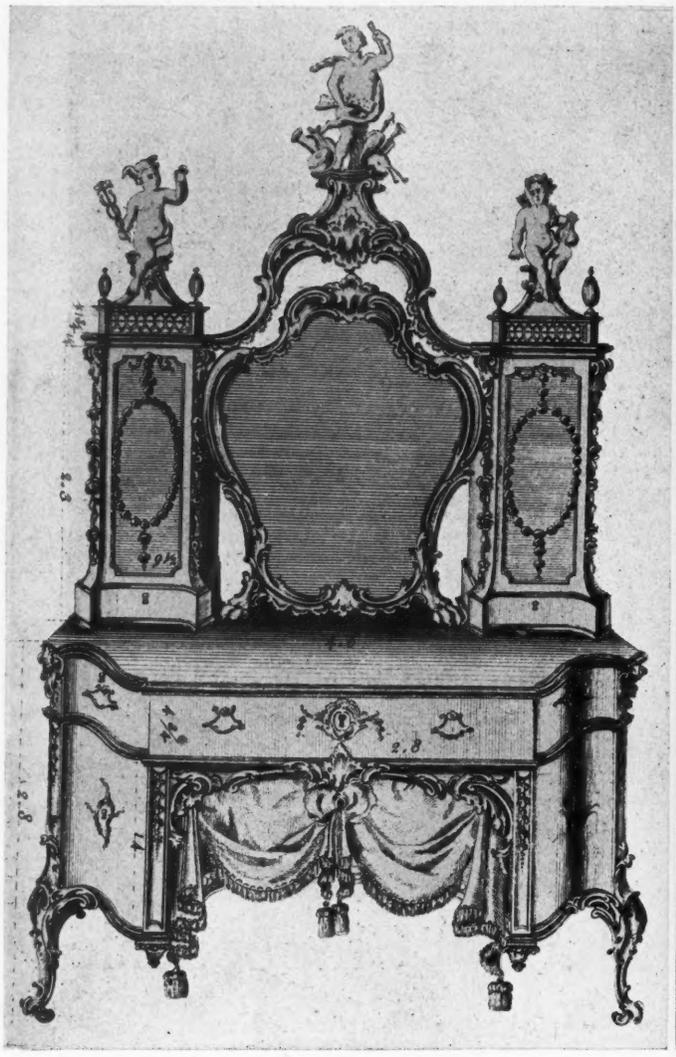


Fig. 3 — DESIGN FOR A DRESSING TABLE
From Chippendale's *Director;* Plate LII in the edition of 1762. A fanciful design topped with symbolic sculptures and evidently intended for much gilt embellishment.

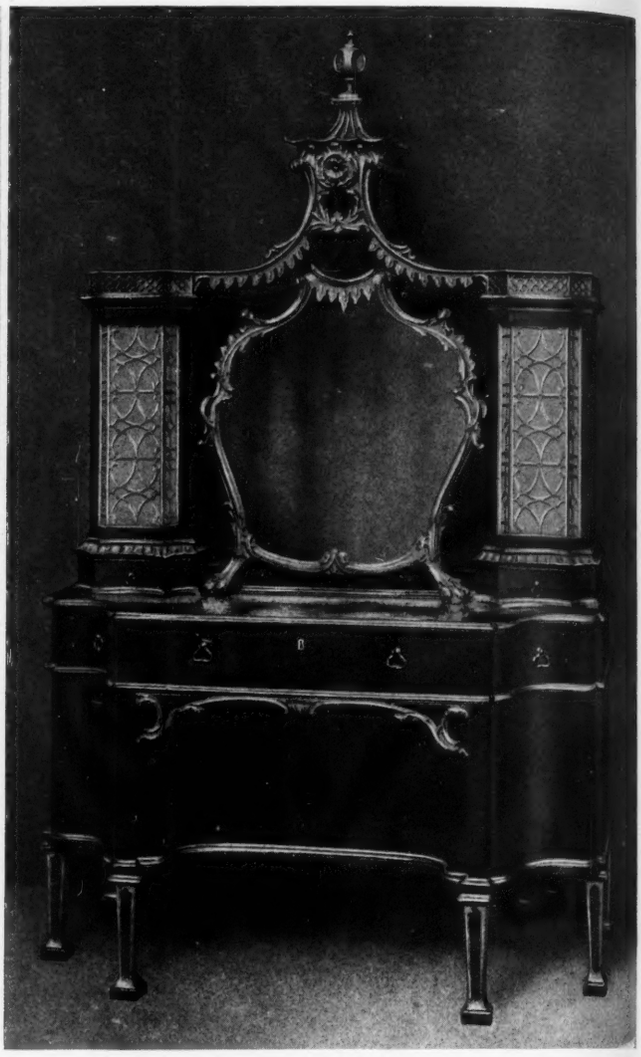


Fig. 4 — ROSEWOOD DRESSING TABLE PROBABLY BY CHIPPENDALE (*1755–1765*)
Carved and gilded. Similar to the accompanying engraving, but with essential modifications which make for greater simplicity and dignity.

dale.* At the time of its publication, the book was evidently a revelation, and, even to the present day, it has lost none of its fascination to the public. Of late, however, discussion has arisen as to whether the engraved plates for furniture signed by Chippendale were actually designed by that master, or whether, in a large number of cases, they were not, in fact, the work of other designers and cabinetmakers in his employ. This point is not of first importance. Chippendale was the managing director of a large furnishing firm in St. Martin's Lane (the firm which published the *Director*), and it is not exceptional, therefore, to find the plates in the book signed by the head of the business, even if some of his staff assisted in making the designs or possibly worked them out from sketches. But it is undoubtedly important to decide in so far as possible, among the vast mass of furniture in the Chippendale style, how much came from the workshops of Chippendale and how much was made at later dates in imitation of the early designs.

Now in attempting to solve this problem, the plates to the *Director* are no guide whatever; but there are several other sources of enquiry which can be followed to advantage. *First*, there are the bills of Chippendale's firm at Harewood House and Nostell Priory in Yorkshire, and at Mersham Hatch in Kent, from which it is possible to identify actual specimens of Chippendale's work or the work of his firm. *Secondly*, there are the notes to the *Director*, which contain much valuable technical information that seems never to have had the attention it deserves. And *thirdly*, a comparison of technical details between the work of the eighteenth century and that of the nineteenth will throw a good deal of light on the subject.

Much of Chippendale's authentic furniture at Nostell and Harewood consists of inlaid pieces with gilt mounts in the Louis XV or Adam styles, and later in date than the *Director*. But there are found in these houses certain mahogany pieces, such as the famous writing table at Nostell Priory, as well as numbers of plain mahogany tables and other types with no decoration beyond elaborate brass handles and escutcheons. All these pieces suggest that the

* Subsequent editions appeared in 1755 and in 1762.

Fig. 5 — LACQUERED AND GILT BEDSTEAD PROBABLY BY CHIPPENDALE (*1755–1760*)
From Badminton in Gloucestershire, seat of the Duke of Beaufort. The room in which this bedstead originally stood was completely furnished in Chinese style — wall paper, mirrors, chairs. The bed was sold at Christie's in 1921. The design resembles that of a "Chinese Sopha" with baldachino, in Plate XXVI of the *Director* of 1754, though the dragons suggest the china cabinet of Plate CX. When it came to actual making, Chippendale appears to have selected and combined motives from a number of different engravings, besides introducing such modifications as the immediate situation demanded.

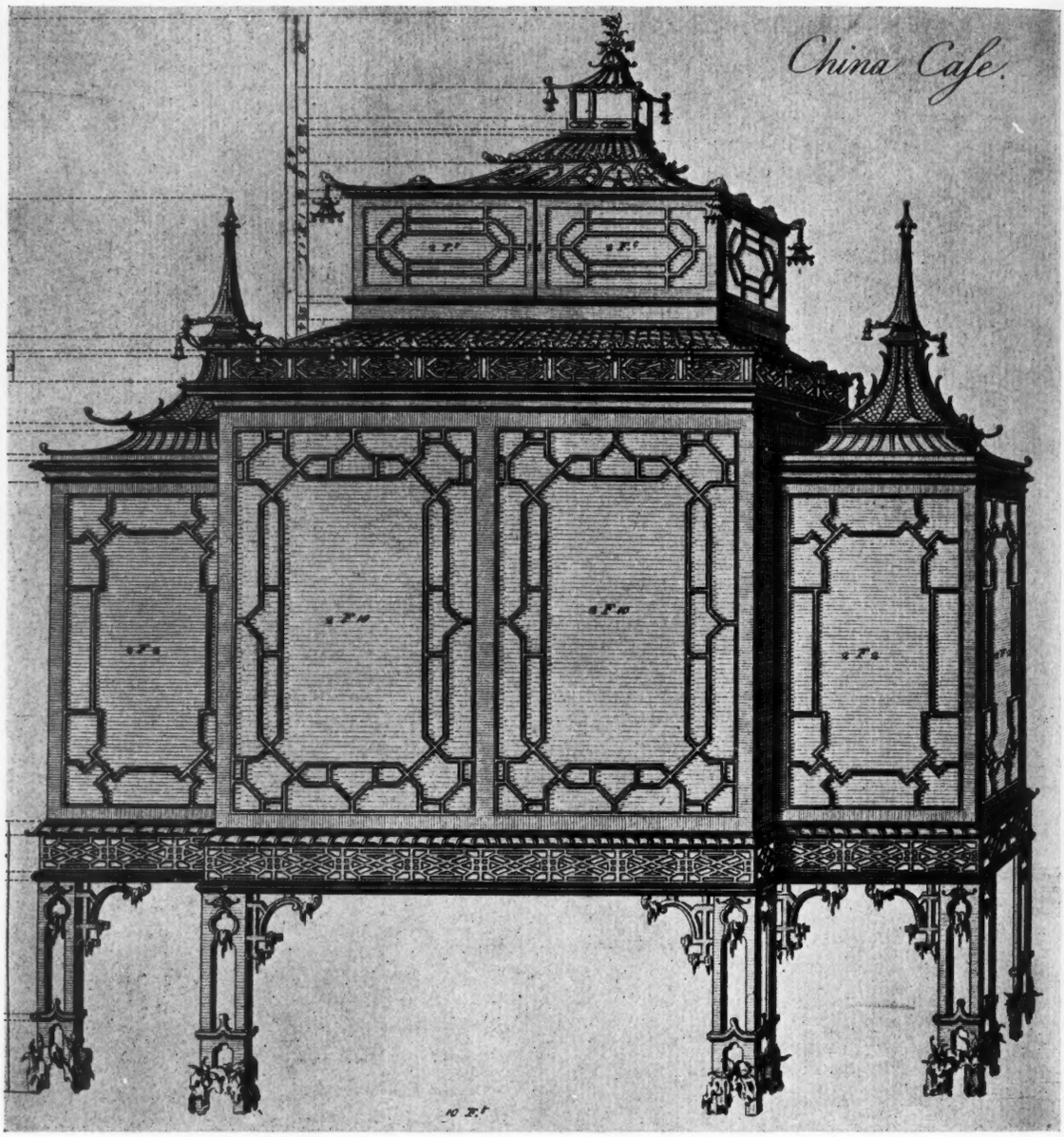


Fig. 6 — Design for a China Case
From Chippendale's *Director;* Plate CXI in the edition of 1754. Signed *T. Chippendale inv et del. I. S. Müller sculp.* Dated *1753.*

man who made them was an artist appreciative of restraint in ornament even though his clients may, at times, have demanded work of some sumptuousness.

About the middle of the nineteenth century, a Chippendale revival occurred in England, and the work executed at this time has caused a considerable misunderstanding of the character of Chippendale's own. A great deal of furniture produced between 1850–1870, and later, was slavishly copied from the plates in the *Director*, and, although apparently no attempt was made at the time to pass this furniture off as genuine work of the school of Chippendale, the inevitable wear and tear of seventy or eighty years has resulted in giving it an effect of age which is liable to deceive the public.

There are other points which distinguish the work of this mid-nineteenth-century revival from the original productions of the eighteenth-century master. In the *Director* a number of purely fantastic and exaggerated designs were introduced, possibly with the idea of making something of a sensation; but there is every reason for believing that these models were not actually worked out in the solid by Chippendale.* This is particularly noticeable in the case of various extremely elaborate designs for bookcases, and so on, in the Chinese style. On the other hand, the furniture-makers of the mid-nineteenth century who conceived the idea of reproducing Chippendale's designs often selected

* Chippendale's divine dissatisfaction with his own performance is expressed thus in the Preface to the 1754 edition of the *Director:* "I frankly confess that, in executing many of the drawings, my pencil has but faintly copied out those images that my fancy suggested: and had they not been published till I could have pronounced them perfect, perhaps they had never seen the light." Such an attitude of mind would prevent almost any artist-cabinetmaker from detailing a piece of furniture in exact conformity with his small sample engraving. — *Ed.*

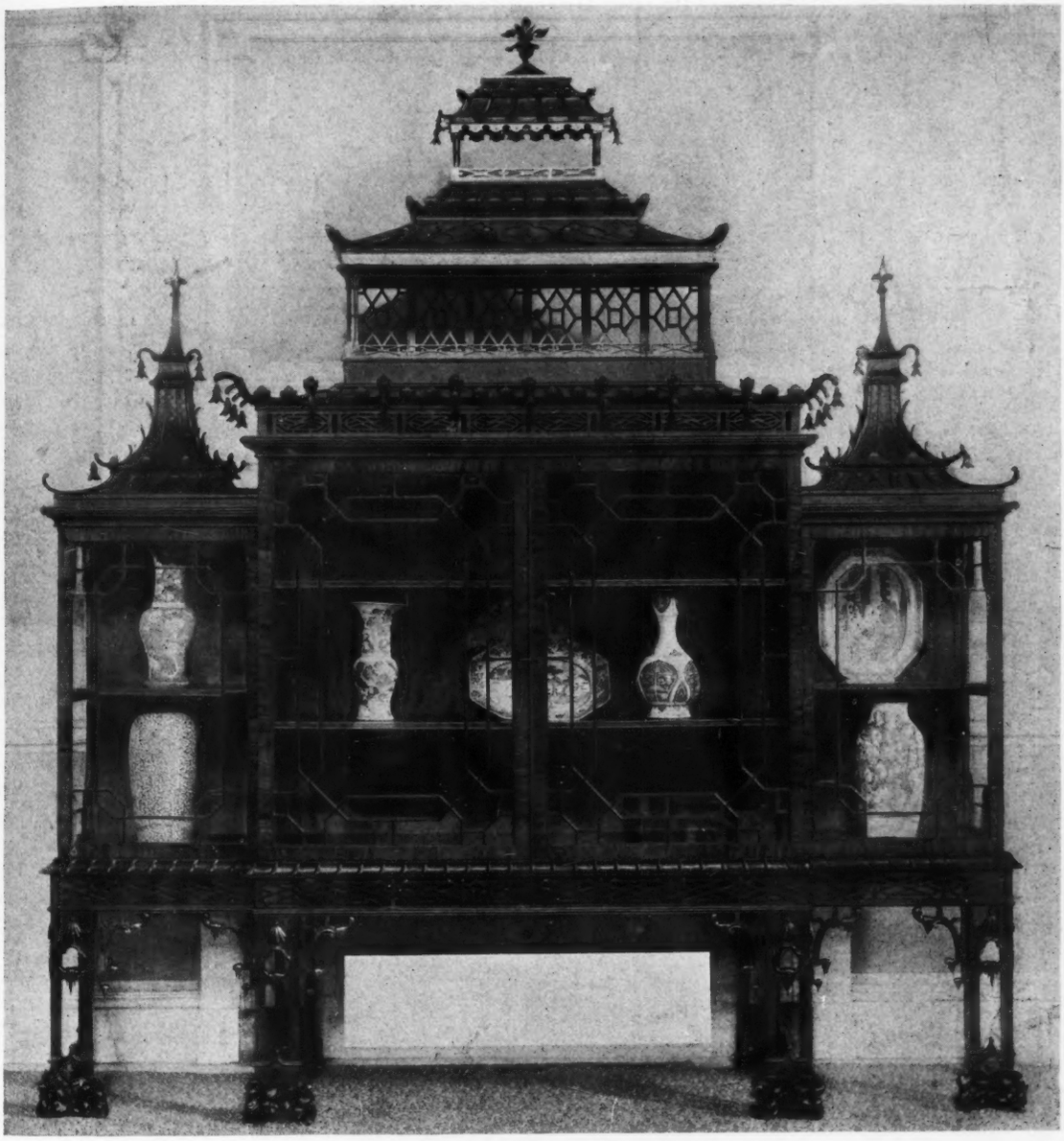


Fig. 7 — China Case in the Nineteenth-Century Chippendale Style
A close approximation of the foregoing engraving in the *Director*. Doors in strongly figured mahogany veneer. No lacquer or gilding.

these fantastic monstrosities and painstakingly copied them. Without exception, they developed these copies in mahogany, ignoring Chippendale's notes, which suggest that the Chinese designs were intended for execution in lacquer — as, in fact, was the case with the Chinese bedstead from Badminton here illustrated in Figure 5. Indeed, the widely cherished belief that all of Chippendale's furniture was carried out in mahogany is wrong. On the contrary, Chippendale himself favored gilding and lacquerwork to a very considerable extent.* We are, in fact, inclined to look with suspicion on a piece of furniture which is an exact copy of one of the designs in his *Director*.

The great cabinetmaker was evidently too much of an artist to be hampered by the limitations of such preliminary studies; and, in practice, often altered his designs towards simplicity, as circumstances or taste demanded.† His work is invariably stamped with a breadth of treatment which is entirely lacking in that of his nineteenth-century copyists.

* Concerning one of his "Chinese Sophas" (*Plate XXV*), Chippendale says: "This design may be converted into a bed. . . . The ornaments are designed for burnished gold." In discussing the bed of Plate XXXI, he describes the finish as follows: "The outside of the dome is intended to be japan'd and Mosaic work drawn upon it; the other ornaments to be gilt." The china case of Plate CIX "when neatly japann'd will appear very beautiful." Other references to pieces "intended for japan" occur. Gilding is also recommended, but there is no mention of specific woods — in the 1754 edition — beyond the statement that "fine wood" should be employed. "In a later phase of his career, Chippendale devoted himself, to a large extent, to marquetry and inlay," says Mr. Brackett in his book *Thomas Chippendale*. Nevertheless, in surviving bills for furniture, rendered by Chippendale to various clients, items in mahogany appear to be in the majority. — *Ed.*

† Of Plates XII–XV in the *Director* (*1754*) Chippendale observes: "If you think they are too much ornamented, that can be omitted at pleasure." Of Plates XVII–XX, he says: "The carving may be lessened by an ingenious workman without detriment to the Chair." — *Ed.*

A Pedigreed American Silver Beaker

By Anna W. McNeil

Photographs by special courtesy of J. Glen Sanders

A BEAKER — one of the oldest and most interesting pieces of the American silversmith's art — has recently come into the possession of J. Glen Sanders of Scotia, New York, as a legacy from his uncle, the late L. Ten Broeck Sanders. The present owner represents the eleventh generation of the family through which this treasure has been handed down since its original donation, in 1685, to Robert Sanders — *Sandersen* in Dutch spelling — by Indians of the Mohawk tribe, who wished to show their appreciation of this white man's services to them as commission merchant and interpreter.

The beaker is engraved with symbols, including the goose of Holland, the beaver of New York, and others which have to do with the ancestry and adventures of the Sanders family.

In 1555 Lawrence Sanders, a Protestant minister in England, was, according to the *Book of Martyrs*, burned at the stake during the religious persecutions under Queen Mary. His family fled to Holland, ever a haven for the refugee, and was there known by the name of Sandersen. Members of the lineal branch were among the first colonists in America. Shortly after their arrival here, they reverted to the original spelling of the name.

Fig. 1 — The Sanders Beaker (*1685*). Height: 8 inches.

At the period when the Sanders émigrés settled in the vicinity of Albany and Schenectady, four European nations — England, France, Holland, and Spain — were contending for supremacy in the New World. The Hollanders had divided their territory into great landed estates, or manors, which were granted to men of high rank and distinguished service to the kingdom, known as patroons. The Kilian Van Rensselaer estate, Rensselaerwyck, covered seven hundred thousand acres and embraced the present counties of Albany, Saratoga, and Rensselaer. The superintendent of this small empire was Arendt Van Corlear, a shrewd and farsighted man, unequaled as a diplomat, and so fair in his dealings as to be held in the highest respect by all with whom he was associated. Even the Indians placed implicit reliance on his judgment in settling their numerous disputes with the white invaders.

The patroon system worked well for the landowners, but its heavy taxes were burdensome to the pioneer tenants, many of whom desired to establish themselves independently outside of the manor lands. Van Corlear's advice was solicited. He at once suggested a site in the Mohawk Valley known to the Indians as Schenectady ("the place beyond the pine plains"), which, at some remote period, had been the seat of an Indian capital.

The wisdom of Van Corlear's suggestion being at once apparent, a little colony was established and began to flourish; but disdaining the Indian name, the Dutch settlers called the tract *Groote Vlacte* (Great Flats) from its level nature. They cultivated its fertile acres, built comfortable homes, and developed their tiny frontier village into a miniature Holland, which exemplified all the thrifty virtues of the motherland.

Just beyond their fields lay the unknown wilderness with its perils. Schenectady's area was enclosed with a stockade ten feet high, made of logs flattened on two sides and sharpened to a point at the top. Entrance and exit were gained through two stout gates. A fort was erected in the northwest corner and garrisoned by a force of from twenty to forty men. Every

Fig. 2—THE SANDERS BEAKER (*1685*)

Fig. 3—THE SANDERS BEAKER (*1685*)

farmer went armed to his fields, and every home could be barricaded against invasion. Even with all these precautions many of the little band of pioneers were killed by marauders.

The French hated the Iroquois, of whom the Mohawks were a branch, because they were friendly with the English and the Dutch. On the other hand, the Indians of Canada united with the French against their ancient foes to the southward. So a border warfare went on almost continuously for many years.

Contemporary with Robert Sanders, recipient of the beaker, lived Alexander Lindsay Glen, a Scotchman, and likewise an ancestor of the present owner of the silver heirloom. While Van Corlear was a politician, Glen was a trader, who had amassed a large fortune for those days, and owned real estate in many localities. Securing from the Mohawks a tract of land on the north side of the Mohawk River, not more than a mile distant from the settlement, he named it Scotia in memory of his native country. The village, now a thriving suburb of Schenectady, still bears that appellation.

Fig. 4—DETAIL OF SANDERS BEAKER
Part of the bottom. The owner's initials and the maker's touch, both slightly enlarged.

In 1658 Glen built a pretentious mansion, and, in 1713, the present Sanders residence, now one of the oldest in the Mohawk Valley, was erected near the original Glen home. It was of the staunchest construction; otherwise it could not have withstood the attacks that were made upon it, the scars of which it still bears. Visitors are even yet shown a spot between the house and the river where the Indians, from time immemorial, burned their prisoners of war.

Alexander Glen died in 1685, the year in which the beaker was presented to Robert Sanders. At this time Indian relations were seemingly so peaceful that the settlers began to grow indifferent to possible danger. One of the sons of Glen, the chief magistrate and an early advocate of military preparedness, urged them to be constantly on their guard and never to leave the stockade gates open. But they wearied of his repeated warnings, and not only refused to heed his counsel but finally ordered him to keep on his own side of the river.

In the winter of 1690, one hundred and fourteen Frenchmen and an almost equal number of their Indian allies made an attack

upon the unsuspecting and unguarded town. They had come so stealthily that no alarm was raised. In the darkness and bitter cold of a February night they stole through the open main gate of the stockade and, separating into squads, at the same moment attacked every quarter of the place. Within two hours, sixty men, women, and children had been tortured and killed. Many others were desperately wounded and the few who escaped and endeavored to reach Albany, sixteen miles to the east, succumbed to exposure. It is said that the snow at the time was three feet deep. The invaders returned to Canada with a number of prisoners and enough booty to load fifty horses. The Glen home, since its owner had often saved French prisoners from torture at the hands of his Mohawk allies, was spared.

* * *

The beaker which figured so prominently throughout those troublous times, and miraculously escaped both injury and theft, was often used as a loving cup, and the lips of many celebrities and social favorites have touched its rim. General Washington and his staff were guests at the Glen-Sanders home shortly after the surrender of Burgoyne and doubtless the beaker, at that time nearly a century old, was shown to him as the chief treasure of the illustrious family of his hosts.

Fig. 5 — THE SANDERS BEAKER (*1685*)

The beaker is eight inches high and gradually tapers from a diameter of three and one-half inches at the base to five and one-eighth inches at the mouth. It is of heavy weight. The name *Robbert Sandersen* and the date *1685* are engraved on it so deeply that the inscription is as clear as when wrought. In addition many strange, symbolic devices appear in the ornamentation. These include an eagle dropping a turtle upon a stone to break its shell — typifying intelligence and ingenuity; a lizard attacking a spider; a crane attacking the lizard, and an adder attacking the crane — typifying the uncertainty of life and of human happiness; and a crocodile with a skeleton on its back — typifying the inevitableness of death.

A clue to the identity of the maker may be found in the initials *C V B* which have been stamped on the bottom of the beaker within a heart-shaped panel (Fig. 4). There is, indeed, no serious reason to doubt that these initials stand for Carol Van Brugh,* New York silversmith, one of a group of craftsmen of Holland descent which, including among others such notables as Jacobus Van der Spiegel, Bartholomew Schääts, Benjamin Wynkoop, conducted a flourishing trade on the Island of Manhattan. Except for this remarkable beaker, however, no other specimen of Van Brugh's work is known. In form and general decoration the piece is typical of the New York work of its period, but its size, its excellent preservation, and its extraordinary historical associations entitle it to a unique place in the annals of American silver.

An Analysis of the Sanders Beaker†

By FRANCIS HILL BIGELOW

The conventional interlacing band surrounding the lip is filled with sprays of leaves interspersed with flowers. The pointed intersections are similar to those of the beaker by Ahasuerus Hendricks, dated *1678*, in the First Reformed Church at Albany, New York, and shown on Plate II of *Old Silver of American Churches*;‡ also to the pair in the Reformed Dutch Church at Flatbush, Long Island, made by Garrett Onclebagh, in 1697, illustrated on Plate LXII of the above-mentioned work.

The ornamentation of the molded base more nearly resembles that of the beaker by Henry Boelen in the Reformed Church at Flatlands, Long Island, dating from about 1720, and illustrated in Plate LXIV of Jones.

The plain scallops of the Sanders beaker appear rather crude, but the style of ornament is typical of the New York silversmiths, who customarily used the upright acanthus leaf, probably derived from the Dutch, illustrated in Plate XLI of Jones. This same author, in his latest book, *Old Silver of Europe and America*, illustrates a tankard with a similar scalloped border surrounding the base, made by an Edinburgh goldsmith.§

* Concerning Van Brugh, the following information is offered by R. T. H. Halsey in his introduction to the Metropolitan Museum *Catalogue* of its exhibition of silver from New York, New Jersey, and the South, held in 1911:

"We find Carol Van Brugh, son of the Johannes Van Brugh who was appointed alderman by Governor Nichols in 1664, and who was long an important personage in the town. Carol Van Brugh's name appears on the tax list for 1677 as the owner of two houses, one on High (Pearl) Street and the other in the fort 'where ye Silversmith liv'd.' His mother was Cathrina Roelofse, daughter of Roelofse and Anneke Jans. He was appointed High Constable in 1689. He evidently held a respected position in the community. . . .

"He made the gold cup presented to Governor Fletcher in 1693, the bullion for which was purchased for one hundred and six pounds sterling and turned over to Vanderburgh to fashion. The council ordered that the revenue from the ferry be used for no other purpose until the bill for this was paid; evidently municipal ownership then was more profitable than as conducted here today." — *Ed.*

† Owing to the many-sided importance of this beaker, ANTIQUES has felt justified in inviting notable authority, in the person of Francis Hill Bigelow, to write a brief analysis of the piece.

‡ E. Alfred Jones, *The Old Silver of American Churches*. Printed for the National Society of Colonial Dames, 1913. This beaker is also pictured in Bigelow's *Historic Silver of the Colonies and Its Makers*, p. 72.

§ *Old Silver of Europe and America*, Philadelphia, 1928. Plate LXXXVII.

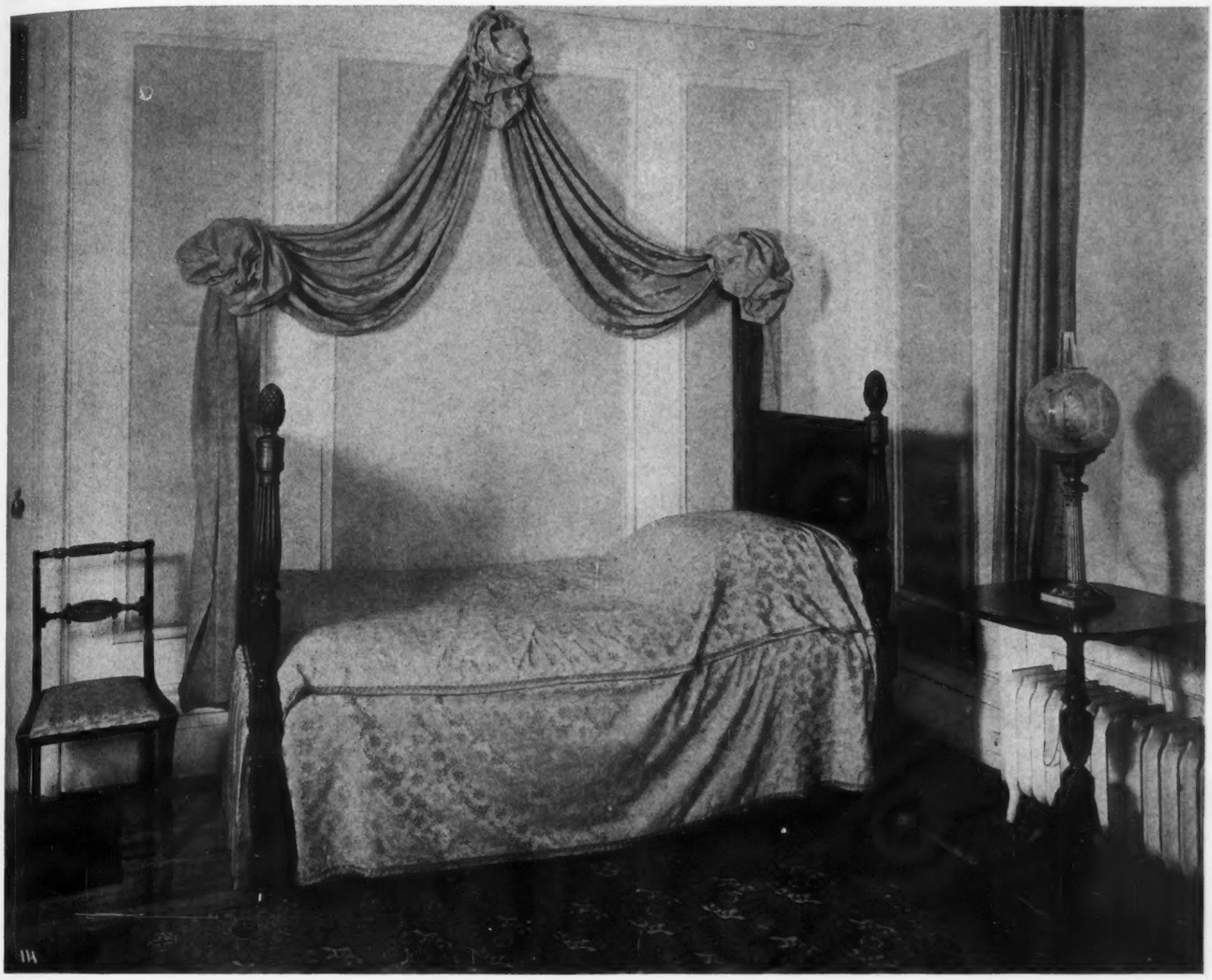


Fig. 1 — BEDROOM FURNITURE BY DUNCAN PHYFE
The bed, a rare specimen, was designed, with high posts at one side, for placement against a wall in the manner shown. The chair gives evidence of Empire influence.

The Essence of Duncan Phyfe

Photographs from the collection of Louis Guerineau Myers

So much rather mediocre English and American furniture passes, among the uninitiated, under the name of Duncan Phyfe that ANTIQUES is glad of the opportunity not only to illustrate a number of examples from Phyfe's own shop, but to show them logically grouped in the normal furnishing of a home.

Indeed, it is only when Phyfe's work may be thus collectively viewed that the true character of the maker's genius may be justly appraised. Phyfe possessed little of that abounding fertility of imagination for which the great English furniture designers of the eighteenth century were distinguished. In fact, the range of his designs is thriftily restricted to a relatively small number of carefully standardized and oft-repeated motives, most of them equally applicable to any and all the different items of furniture which he might be called upon to produce.

Hence his finished product, when studied only in single scattered examples with their almost undeviating recurrence of pattern, is liable to convey a sense of monotony. Properly assembled, on the other hand, it offers a totality of extraordinary purity and harmony, by no means lacking in variety. This last essential attribute, however, Phyfe chose to obtain by means far subtler than an obvious multiplication of patterns; namely, by slight alternations of motive, and by exquisitely modulated gradations in scale. Thus, while his decorative elements may remain almost constant, their selection and their size are invariably regulated to accord appropriately with the dimensions and character of the piece in which they occur.

In this aspect of his performance Phyfe displays a truly Classic taste. To this superior instinct for proportion add the exercise of meticulous care in the choice of mahogany,

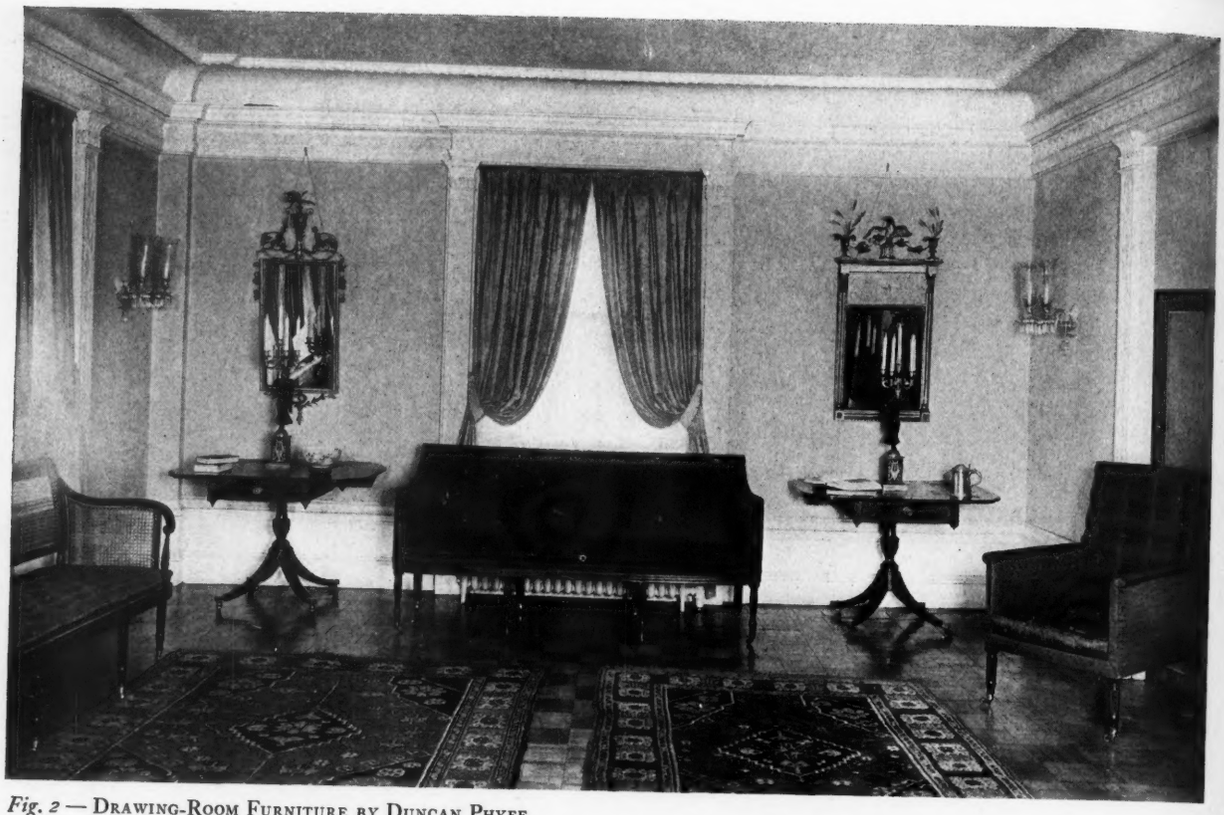


Fig. 2 — Drawing-Room Furniture by Duncan Phyfe
The details of the sofa should be compared with those of the sofa of Figure 5. The differences, while slight, are significant.

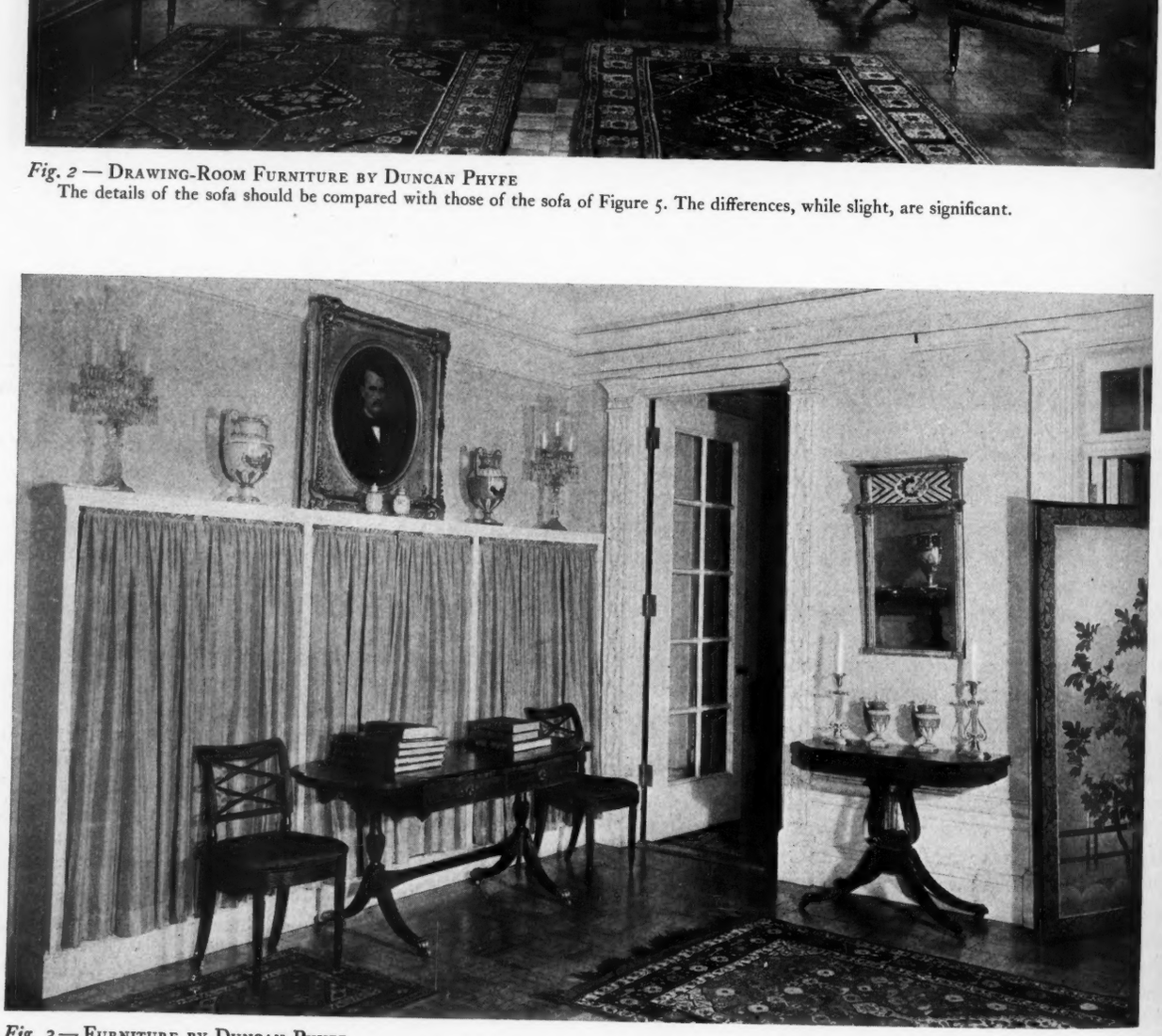
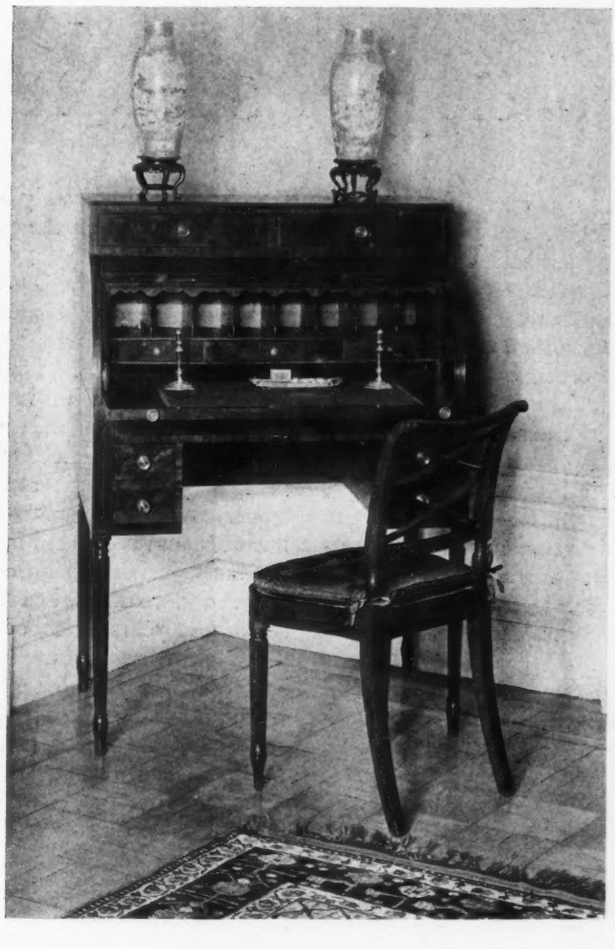


Fig. 3 — Furniture by Duncan Phyfe
Sofa tables by Phyfe are exceptionally rare. The wall table with lyre pedestal, like the chair of Figure 1, suggests Directoire or Empire influence.

thoroughness in all structural matters, and an exceeding neatness in the minutiae of workmanship, and the reason for his high rank as a cabinetmaker becomes apparent. Indeed, it is safe to say that no other cabinetmaker of his day, either in England or in America, surpassed him. It is doubtful that many equaled him.

For the photographs here reproduced ANTIQUES wishes to express its indebtedness to the generosity and enduring patience of Louis Guerineau Myers of New York City. For some years a careful and discriminating student of Duncan Phyfe's furniture, Mr. Myers has acquired a sufficient number of examples fully to equip several rooms in his city residence. Among them are certain exceptionally rare, perhaps unique, pieces, which ANTIQUES hopes soon to publish in conjunction with a discussion written by no less competent authority than Mr. Myers himself.



[Note] It may be well to recall that Duncan Phyfe was born in Scotland in the year 1768. At the age of fifteen years, he accompanied his parents to America, and settled in Albany, where he worked at the cabinetmaker's trade. In the early 1790's he came to New York, where he appears to have become the fashionable cabinetmaker of his day. His life was a long one. Not until 1847 did he retire, and not until 1854, at the age of eighty-six years, did he pass on into the shadowy fellowship of his great predecessors. Phyfe's finest work was accomplished well before the year 1825. Those who most admire his highest achievements are the most careful to draw a veil over the identity of his contributions to the post-Empire period and the era of black walnut.

Fig. 4 (left) — CYLINDER-TOP DESK, WITH CHAIR, BY DUNCAN PHYFE
Both pieces are in the Sheraton style, which Phyfe followed during his earlier days in New York City.

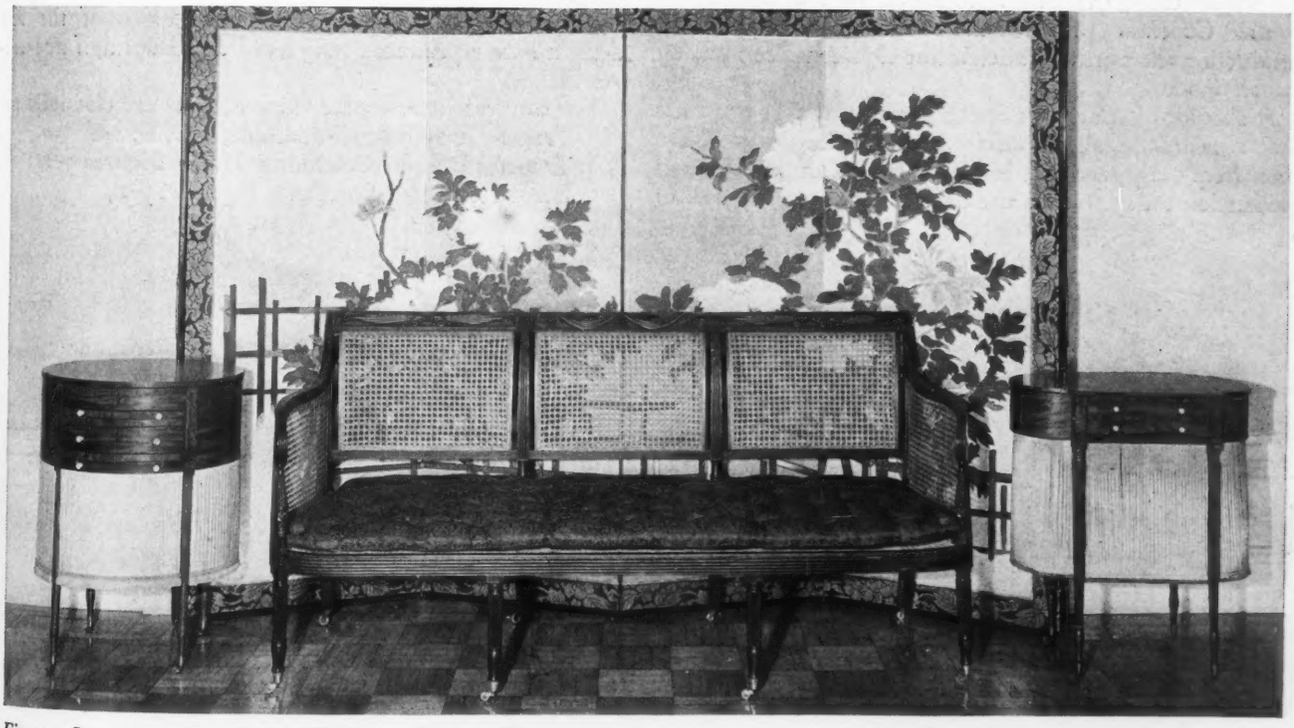


Fig. 5 — SETTEE AND TWO SEWING TABLES BY DUNCAN PHYFE
Phyfe's skill in adjusting the proportions of his pieces to their size and the nature of their use is here well exemplified.

A Chronology of Spode Patterns

TO determine the approximate date of a piece of late eighteenth or early nineteenth century English porcelain or earthenware on the basis of its shape or its mode of ornamentation is an almost impossible task. Once the English potters had freed themselves from the traditional thralldom of salt glaze, tortoise-shell glaze, and primitive creamware, and had begun to compete among themselves, as large manufacturers, in devising novelties, not only in the fabric of their wares but in their decorative treatment, new ideas and new methods crowded one upon another with bewildering speed. The best of sculptors were engaged to model figures and reliefs for reproduction in porcelain and earthenware; the cleverest of flower painters did not disdain to turn their talents to tracing dainty bouquets and wreaths upon dinner services; while the most versatile of engravers often cut the copperplates from which transfer prints were drawn.

Even the really scholarly treatises on the subject of the English potters and potteries hesitate to offer a style chronology more exact than the broad generalizations derivable from a tabulation of marks, some of which remained almost unaltered for a long period of years. ANTIQUES, therefore, is happy to present, herewith, a dated series of Spode designs, which, though it includes but a few among a great multitude of patterns, may be looked upon as probably accurate in so far as it goes. The reproductions are taken from drawings and direct transcripts of engraved plates, for whose use ANTIQUES is indebted to the courtesy of Ronald Copeland, present head of the firm which today is conducting the works founded in the eighteenth century by Josiah Spode.

It should, of course, be borne in mind, that, since their first appearance, all, or nearly all, of these designs have been frequently reissued, and that many are in course of production today. Hence the date assigned to any one of them may not invariably be accepted as indicating the year of manufacture for the piece upon which the design appears.

The history of the Spode factory — for the purposes of these notes — may be compressed into a paragraph or two. Josiah Spode the first, born in 1733, was apprenticed to Thomas Whieldon in 1749. In 1754 he is said to have left his master and set up in business for himself. In 1776 he established, in London, a wareroom and sales office, which gave him a large outlet for his products and accelerated the prosperity of his enterprises. On the death of the elder Spode, in 1797, Josiah Spode the second dominated the business, and succeeded in still further improving the firm's products. Josiah Spode the second died in 1827, when a third Josiah undertook the headship of the concern. On the latter's death, six years after, control passed to Spode's London representative, William Taylor Copeland, who, in partnership with Thomas Garrett, took over the factory and continued operations under the name of *Copeland and Garrett late Spode*. When this partnership was dissolved, in 1847, the firm name became *Copeland late Spode*, and so continued until 1867, when the present entitlement of *Copeland and Sons* was assumed.

The Spode factory has produced every variety of ware, including stoneware, creamware, ironstone china, highly glazed earthenware, jasper ware, and basaltes in imitation of Wedgwood, together with great quantities of useful and decorative porcelain. To the approximate period of some thousands of recorded patterns, the dates of the few designs here reproduced may serve as a helpful, if not universal, key.

For convenient reference these designs are classified as:
Transfer Designs in One Color, Figures 1–8.
Transfer Designs Colored by Hand, Figures 9–14.
Hand-Decorated Porcelain, Figures 15–24.

Fig. 1 (left) — CHINESE PATTERN (*c. 1776*)
Engraved transfer design, printed from the copperplate. An elaboration of the simple, blue-painted Chinese designs common to English creamware from the time when the invasion of blue and white porcelain from the Orient threatened destruction to the English potteries.

Fig. 2 (right) — "ITALIAN" PATTERN (*1780*)
This ancient Italian scene exemplifies the Classic revival which was beginning to offer competition to the previous Chinese taste.

Fig. 3 (*left*) — THE FAMOUS "WILLOW" PATTERN (*1782*). Engraved for Spode by Thomas Minton, but probably originated by Turner of Caughley.
Fig. 4 (*centre*) — ANOTHER VERSION OF THE "WILLOW" PATTERN. Specially engraved for printing on stone china. *From the engraver's plate.*
Fig. 5 (*right*) — SPODE'S "TOWER" (*c. 1800*). Perhaps another concession to the Classic taste, though more rusticly romantic in its implications. *From the engraver's plate.*

Fig. 6 (*left*) — "BLUE HERON" PATTERN (*1784*). Chinese influence. Produced first in blue, and later, about 1810, in underglaze colors. *From the engraver's plate.*
Fig. 7 (*centre*) — "GREEK" PATTERN (*1784*). A Classic design. Another Greek pattern, produced 1860–1870, is illustrated in ANTIQUES, Vol. XIII, p. 233.
Fig. 8 (*right*) — "GRASSHOPPER" PATTERN (*produced 1804*). One of the Chinese designs gathered by William Copeland before his association with Spode.

Fig. 9 (*left*) — "BANG-UP" PATTERN (*1804*). Produced by printing the outline, and filling in by hand with red, blue, and gold. The resemblance of this Japanese Imari adaptation to similar adaptations by the Derby factory will be observed. The origination of these designs, while usually credited to Derby, is claimed by Spode.
Fig. 10 (*centre*) — "BANG-UP" PATTERN (*1806*). Fundamentally identical with Figure 9, but altered in effect by the Chinese *famille rose* coloring under the glaze.
Fig. 11 (*right*) — "PEACOCK" PATTERN (*1805*). An engraved outline filled with color by hand. Used on stone china.

Fig. 12 (*left*) — "Bow-Pot" Pattern (*1805*). Produced on stone china. Printed in outline under the glaze, and enameled over the glaze.
Fig. 13 (*centre*) — Chinese Crackle (*c. 1806*). Adapted from the Chinese "cracked ice" design. Used in hand-colored transfers on stone china.
Fig. 14 (*right*) — Flower Vase (*1817*). For stone china. Printed brown outline filled with underglaze color by hand. Remnants of Chinese influence are apparent.

Fig. 15 — Pattern Number 664 (*c. 1792*)
Floral wreaths hand-painted on a gold ground, thoroughly English in feeling. Spode is credited with being among the first of the potters to break away from the influence of foreign designs, and to adopt familiar motives from the English countryside.

Fig. 16 — Pattern Number 967 (*1794*)
The form of the cup is familiar in late eighteenth- and early nineteenth-century porcelain and earthenware. Here we have the so-called Japanese Imari pattern as applied to porcelain. Similar designs were produced at Derby and, to some extent, at Worcester.

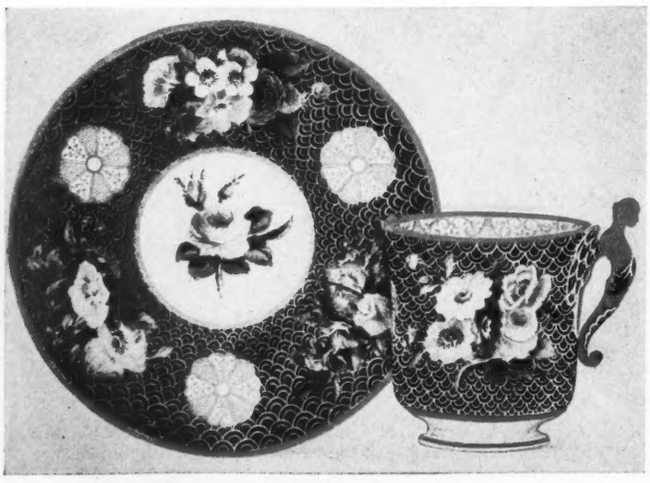


Fig. 17 — Pattern Number 1166 (*1797*)
A porcelain pattern in which English flower bouquets imposed on a fish-scale ground are interspaced with Japanese medallions.

Fig. 18 — Pattern Number 1619 (*1804*)
Porcelain vase with a quiet English landscape painted in a rich magenta monochrome which was widely popular at the time.

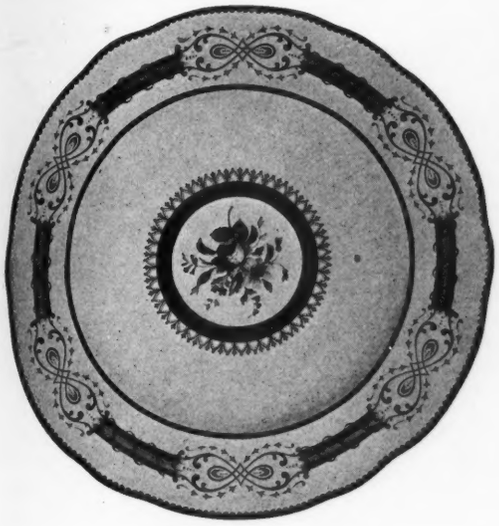


Fig. 19 (left) — PATTERN NUMBER 1745 (*1804*)
The beginning of the nineteenth century witnessed a diminution in the use of Chinese and Classic motives for the decoration of porcelain, though they were retained for the printed and enameled stone china. On porcelain we find the adoption of frankly naturalistic flower, bird, and landscape designs, carefully painted by hand and enriched with gold lines and borders.

Fig. 20 (right) — PATTERN NUMBER 2114 (*1807–1808*)
Another example of naturalistic painting.

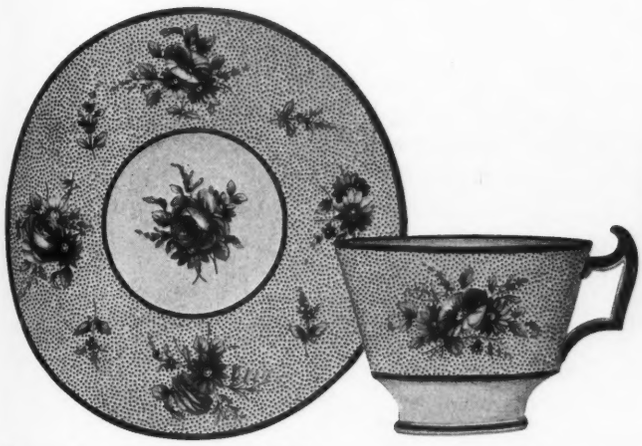


Fig. 21 — PATTERN NUMBER 2009 (*1808*)
The same form of cup as that bearing a design of 1794. The background of gold *picotage* and the scattered flowers suggest chintzes of the period.

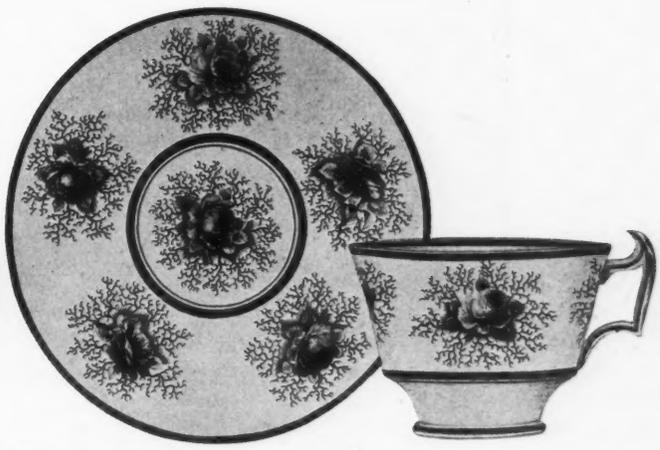


Fig. 22 — PATTERN NUMBER 3503 (*c. 1808*)
Roses against golden seaweed; a cheerful and typically English design, which would not be mistaken for that of any other country.

Fig. 23 (left) — PATTERN NUMBER 2330 (*1810*)
A porcelain design, hand-painted in the exact and miniature-like technique of the period.

Fig. 24 (right) — PATTERN NUMBER 2329 (*1810*)
Another porcelain decoration which attained wide popularity. Discussed in ANTIQUES, Vol. VI, pp. 76, 77.

Fig. 1 — Detail of the John Pimm Highboy

A Pedigreed Lacquered Highboy

By Esther Stevens Fraser

QUITE recently I found myself gazing upon the most magnificent "japanned" highboy that I have ever been privileged to see. It was painted in simulation of tortoise shell, a black through which red flames irregularly played. Across this surface roaring beasts, with wide-open jaws and fanciful anatomy, pranced upon verdant hillocks; while, nearby, peaceful, flowing-robed personages and long-legged, graceful cranes ambled serenely about, undisturbed by the sham fury so close at hand.

But this highboy had claims to artistic merit besides its rich beauty of painting and gilding. The broken arch, or bonnet top, was boldly curved above a drawer, ornamented, not with the customary fan, but with a beautifully carved shell supporting rich garlands. Both shell and festoons, heavily gilded, were repeated on that corresponding drawer in the base which ordinarily carries a fan ornamentation. This highboy had cabriole legs terminating in a dragon-like cross between a Spanish foot and a claw foot. The skirt was once adorned with pendent drops or acorns.

Such magnificent workmanship naturally suggested an English cabinetmaker's skill. But the interior of each drawer was fashioned of pine. The fronts were of maple, whose hard, close grain was utilized in this country for some of the finer early painted pieces. The lacquering bore clear evidence of English training, so skillful were the brush strokes; but, in less important places, American workmanship was apparent. For instance, the sides of the highboy were ornamented, but the design was not gilded with the rich gold leaf used on the front. English pieces seldom displayed such frugality in the use of gold. Certain subtleties about the design and construction of this highboy pointed to the conclusion that it had been made by someone schooled in English craftsmanship, who had not been long in the Colonies when he achieved his masterpiece.

As I was examining a drawer and turning it around on all sides, I observed a white scrawl across the back. Holding it at arm's length, I thought that I could decipher the letters *P i m*, which, of course, meant little to me. Still, they were in old handwriting, and I have learned to

scrutinize anything that may offer a clue to the maker of an important piece of furniture. As I studied this scrawl, the owner of the highboy remarked:

"Yes, that is on the back of each drawer. I wonder why."

Incredulously I removed most of the other drawers. The same letters appeared on all of them, and I tried to make out their meaning. They could not stand for Pine. An early japanner of Boston was named Price, but there were not enough loops in this scrawl to make that word possible. Finally I gave up trying to solve the mystery, telling myself that the hastily written *Pim* meant nothing anyway! How I nearly wandered from the truth we shall later see.

The original possessor of this lacquered masterpiece was Commodore Joshua Loring, born in Boston, or Roxbury, of American parents, in the year 1716. As a young man, he joined the King's navy and rapidly rose to high rank. In 1740 (which date I believe to coincide with the making of the highboy), he eloped with Mary Curtis, whose parents objected to their daughter's marrying a man who sailed the high seas. Commodore Loring fought in many battles; was with Sir William Pepperell at Louisburg; and participated in the siege of Quebec, where he suffered the distressing injury of having the calf of his leg shot away. He returned to Boston, and, because of his disabilities, retired on a King's pension. In 1752 he purchased two hundred acres of land in Jamaica Plain, at the corner of Centre and Greenough Streets. Here he built himself a magnificent Georgian mansion, near the home of his friend Sir William Pepperell. By the Grace of God and the active patriotism of Jamaica Plain clubwomen, the old Loring mansion stands today as a monument to the glories which once haloed the city of Boston.

After his retirement, Joshua Loring served as King's agent in many important local affairs, his Tory sympathies making him heartily disliked. When the fighting began at Lexington, he knew that the time had come for him definitely to identify himself with one side or the other. All night long he sat up debating with himself whether he should support the land of his birth or be loyal to his King. The next morning he told his wife, "I have been eating the King's bread all my life, it is no time to stop now." So he turned the key on his mansion, drove to Boston, and cast his lot with the Crown. It is supposed that his wife joined him later aboard one of the King's ships. They spent the rest of their lives as exiles in England, living on the Commodore's frugal pension. They longed to return to America, but so greatly was Loring despised by his former neighbors, that the couple were counseled to remain abroad.

Before leaving the mansion, they gave their most prized possession, the lacquered highboy about which I am writing, to the Reverend Phillip Curtis, brother of Joshua Loring's wife. From him it passed to his daughter Susanna, when she married Daniel Cony. This transfer must have occurred very quickly, since, in 1778, Daniel Cony resigned his commission in the Revolutionary army, and moved, with his wife and infant child, to live at his father's home in Hallowell, Maine. The first daughter of Daniel and Susanna Cony died in infancy; the second, Sarah Lowell Cony, married the Honorable Reuel Williams of Augusta, in 1807. They two built the Williams mansion in Augusta, which has become famous for its octagonal reception room papered with *Captain Cook* wall paper. The Honorable Reuel Williams held the offices of State Representative, State Senator, and finally United States Senator at Washington. His daughter Ann Matilda Williams, born in 1825, in turn became owner of the highboy. Never having married, she willed the heirloom to her niece, Helen Williams Gilman of Portland, who became the mother of the present co-inheritors and possessors of the highboy.

A letter written by Charles Weston, a Curtis relative, to Miss Ann Matilda Williams, in 1892, narrates the history of this piece. After giving the facts already outlined, the writer continues:

> It is pure Japanese, no English about it. Loring brought it to this country; he, his father, or grandfather must have bought it in Holland, the Dutch being the only people who then had intercourse with Japan. The carving on the two centre drawers is considered very fine as is also the color of the old gold on the decoration and old brass of the handles.

This part of the letter, since it expresses opinion and does not concern itself with proved fact, is to be read with care, and to be accepted only in so far as other evidence supports it. The highboy has been examined by a Japanese, expert in his native art, and pronounced pure American. Oriental lacquering was much imitated by Continentals and Americans in the eighteenth century. When the letter continues: "Loring brought it to this country; he, his father, or his grandfather must have bought it in Holland, the Dutch being the only people who then had intercourse with Japan," the complete absence of proved facts becomes apparent.

It is not *known* which one of the three Lorings purchased the highboy. And the Dutch did not have control of the Oriental trade after 1668, when England became mistress of the high seas. Surely this highboy does not date before that time. Internal evidence points to the likelihood that Joshua Loring himself purchased it in Boston at the time of his marriage, in 1740. As I have said before, the piece is built of American woods, employed in an English fashion. Even the lacquering shows the finesse of English craftsmanship, but utilizes American methods of economy. Last, and most important of all, are the facts I accidentally discovered concerning the meaning of the letters *Pim* written across the back of each drawer.*

I was occupied in the rooms of the Massachusetts Historical Society, trying to track down Robert Crossman and the Pinneo family. The latter name was difficult to find. It was not discoverable in any index of early New England records. About to abandon my search, I was told to look in a certain card file which had been made by some painstaking historical student, and which contained all the names ever mentioned for early Boston. I pulled out the drawer for Pinneo, and, as I turned over the cards, my eye was arrested by the words, "Pim, John (Cabinetmaker) of Boston, purchased house and land of Timothy Poole, on the North side of Fleet Street, Boston, August 10, 1736."

Subsequent research at the courthouse confirmed the former existence of John Pimm, cabinetmaker. A still earlier John Pim, gunsmith, died in the year 1723, without issue, willing his property to his wife Mary and to her

* For information concerning the Loring family I am indebted to Miss Lucy Throop of Cambridge. — E. S. F.

Fig. 2 — DETAIL OF THE JOHN PIMM HIGHBOY

sister. It therefore appears likely that John Pimm, cabinetmaker, was not a direct descendant of the gunsmith, though he might have held some other relationship to the earlier artisan. They both lived in the north end of Boston.

The first actual record concerning John Pimm, cabinetmaker, occurs in the deed of 1736, when he paid £410 to Timothy Poole for property in Fleet Street, bounded on one side by the lands of Governor Thomas Hutchinson. In October of the same year, he paid £300 to John Charnock for a "parcel of land and buildings thereon" situated on Bennett Street. The following year we find John Pimm advertising land in Fleet Street for sale. Presumably this is the property he purchased, since the dimensions given coincide. The *Boston Weekly News Letter* for June 23–30, 1737, carries this advertisement:

> To be Sold, a convenient Piece of Land, situate in Fleet Street at the North part of Boston, opposite to the Estate of Madam Frizell, measuring about one hundred and twenty five Feet deep and forty two front, with an Old House on it, with a good Well belonging to it. Inquire of Mr. John Pimm cabinet-maker near Scarlet's Wharfe, and know further.

The cabinetmaking business appears to have flourished, however, and there is no record that Pimm sold any property during his lifetime. In 1747 he purchased of John Charnock, in consideration of £800, a "certain Brick Messuage or Dwelling House situate in Bennett Street, the House that is now in the Tenure or Occupation of Zachariah Hicks of Boston, Gentleman." How strangely interrelated the world seems — even the world of yesteryear and today — since I who read these words in the deed am now residing in that dwelling house which Zachariah Hick's eldest son, a carpenter, built for his own home in Cambridge! In 1748 Emma Charnock, widow of the suddenly deceased John Charnock, recovered a dower right in the foregoing property, which right she sold to John Pimm, cabinetmaker, for £50.

John Pimm made his last will and testament on the thirteenth day of September, 1773, about two months before his death. He must have been old and infirm at that time, for the trembling hand, poising the quill above this document, let a blot fall upon the paper. A small square patch was placed over this blemish, so that the old man's last name could be written. Now it is interesting to observe that the handwriting of John Pimm, who spells his name with two m's, is not at all like the *Pim* written on the back of each drawer in the lacquered highboy. Why should it be? If Pimm were labeling his product, he would have done so with one signature, or one label, placed inconspicuously.

I have but one theory — to me all sufficient — which would account for the name *Pim* being written on each drawer. In all probability Pimm was the maker of the

highboy, but not its finisher. Lacquering of such a high order would hardly have been within the skill of even the best cabinetmaker. This division of trades, or crafts, was not at all unusual, though many of us have not fully realized the fact. For instance, in a document preserved at the Suffolk County Court House, John Pim, gunsmith, acknowledges his financial indebtedness to George Robinson, carver, and William Mann, brazier, which makes it apparent that several different craftsmen may have contributed to the making of complete guns. Lacquering requires skill in the handling of brush and paint, and not in the working of woods. It is quite likely, therefore, that some very elaborately carved highboys were the products of two craftsmen.

So with the lacquered highboy under discussion. As I see it, Pimm executed this fine piece of cabinetwork, and sent it to the japanner for finishing. The japanner, doubtless having other pieces of case furniture to lacquer, marked the drawers of Pimm's piece in order that they should not be confused with parts of furniture belonging to other customers. For the drawers must have been removed from the highboy before they were painted, and each drawer may have been worked upon separately in applying the Oriental decoration.

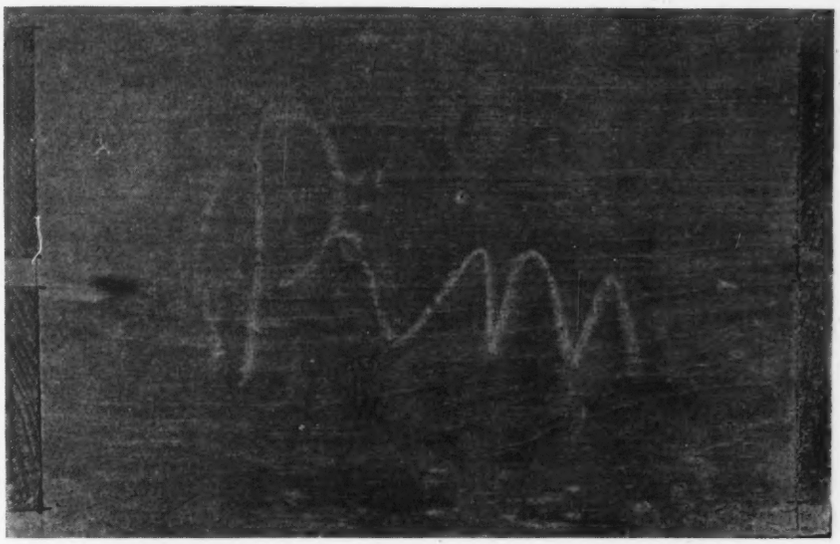


Fig. 3 — THE CLUE TO ATTRIBUTION
The name *Pim* is written on the back of each drawer of the highboy, probably for purposes of identifying them before and after lacquering.

That there were japanners in early Boston we know beyond all shadow of doubt. The following advertisements show that certain of these men were also skilled in mirror and cabinet making, while others confined themselves to the various branches of painting. We read:

All sorts of Paints and Oyl to be sold by Wholesale and Retayle by Mr. NEHEMIAH PARTRIDGE, *Japanner* upon the Mill Bridge, Boston. Likewise all sorts of Japanning, Painting and all sorts of Dials to be made and done by the said Nehemiah Partridge at reasonable rates.
Boston News Letter, September 21–28, 1713

Looking Glasses of all Sorts. Glass Sconces, Cabbinetts, Escrutoires, Chests of Drawers, Tables, Beaufetts, Writing Desks, Bookcases with Desks, Old glasses new Silvered and all sorts of Japan work, Done and Sold by William Randle, at the Sign of the Cabbinet and Looking Glass shop in Queen Street near the Town House Boston.
Boston News Letter, April 25–May 2, 1715

To be sold over against the west End of Town House in Boston, all sorts of Looking Glasses of the Newest fashion and Jappan work, viz; Chest of Drawers, Corner Cupboards, Large and Small Tea Tables, and done after the best manner by one late of London; also Prints and Picture Varnishes which preserves them from the smoak and Flies etc. etc. Sold at reasonable rates by Mr. William Price.
Boston Gazette, April 4–11, 1725

This is to inform the publick that David Mason, Japanner, has opened a Shop under Messieurs Edes and Gills printing office; where all sorts of Painting and Japanning, Gilding and Varnishing are done; Coats of Arms, Drawings on Sattin or Canvis for Embroidering; Also pictures framed in the Neatest Manner.
Boston Gazette, December 5, 1758

Unfortunately, we are unable to say which japanner may have decorated Pimm's highboy. Whether it was one of the craftsmen who advertised themselves as japanners, or someone who did not advertise at all, it is impossible to judge. Suspicion rests, however, upon William Randle, who was well established in 1715, and continued to do japanning until 1750 or after. William Price describes himself as "Merchante" in his will, and I am inclined to think that he dealt in japanned ware, but did not do highly skilled work himself. By 1740 William Randle would have had long experience in the art of lacquering, and could have produced such expert brush work as is apparent in the delicate flowers and leafy trees displayed on the Pimm highboy.

Fleet Street is but three blocks long, running between Hanover Street and Commercial Street, which skirts the waterfront. Now typical of the Italian north end of Boston, this brief thoroughfare today belies its old-time grandeur and bustling activity. Here once stood Governor Hutchinson's mansion with gardens extending through to the next street. Here was the *King's Head Tavern*, where travelers might be "entertained" in great style. Here also were lesser inns for the accommodation of seamen just come ashore. Just around the corner, on Commercial Street, clustered a busy nucleus of trade and manufacture, and it is most probable that John Pimm kept his cabinet shop at the Fleet Street address, near Scarlet's wharf. Here some of the British troops disembarked, and here Governor Dudley landed, on his return from England.* How easy it is to picture in one's mind the King's fleet riding at anchor not far from Scarlet's wharf, and Joshua Loring stopping in front of John Pimm's shop window to admire this gorgeous lacquered highboy. Nothing could have been more fitting for his newly acquired bride — nothing could have given her greater pride and joy than the possession of this richly adorned masterpiece!

* *The Crooked and Narrow Streets of Boston*, p. 39.

Fig. 1 — PRESSED GLASSWARE
a, Thumbprint, one of many varieties (A graduated design was known as Bull's-eye); *b*, Diamond point (Saw-tooth, Hobnail, or Pineapple are late names; a smaller arrangement is known as the Grant pattern); *c*, Tulip; *d*, Hand, occurs stippled and plain paneled; *e*, Peacock, or Peacock Eye; *f*, Comet, supposed to commemorate a visitation of Halley's Comet, though derived from English cut designs — also called Horn of Plenty.

A Nomenclature for Pressed Glass*

By ROSE LOHR AYER

SINCE the popular interest in early, and almost early, pressed glass has assumed the proportions of a fad, much is asked and very little is known regarding the original names of the many patterns, examples of which are to be found in greater or less abundance. Unfortunately only a very few factory catalogues, which would be our most authentic source of information, have been preserved; so that the original appellations are almost entirely lost. Hence we are dependent for our nomenclature chiefly upon the memory of persons who are in some way connected with present markets, and who oftentimes do not agree. In order to assemble a set of glassware of a single pattern, collectors may be obliged to correspond with dealers scattered from Dan to Beersheba, with the result that they sometimes find the same design under as many entitlements as there are dealers.

Unquestionable opinion now holds that numerous different factories produced the same patterns in glass, frequently under different names. Large establishments usually employed their own moldmakers; but it is known that independent moldmakers likewise flourished in various localities, and probably furnished identical molds to competing manufacturers.

It is impossible to state with any degree of certainty the exact year in which any one pattern was produced, or for how many years it was continued. Then, as now, some patterns, because of their popularity, enjoyed an unusually long period of use; but that they were generally known by their catalogue names is as unlikely as our own familiarity with the specific trade names of present-day glass patterns.

To compile a name list of the more widely made patterns of old pressed glass is, therefore, a perilous undertaking. If, however, the attempt results in bringing some semblance of order out of the existing confusion of tongues, it will justify itself. The list which I am here offering is, of course, by no means complete; yet it includes most of the present-day favorites. Of these a large proportion are of quite recent manufacture — in some cases, as late as the 1890's. I hold no special brief for the superior artistic excellence of any of them, neither shall I offer any words of criticism. The sole purpose of these notes is to supply as accurate a nomenclature as it has been possible to compile. Considera-

* *Note.* The author is indebted to Mrs. Grace G. Marshall, Mrs. R. K. Kauffman, Mrs. Eloise Blinstrub, and Miss Betty Mason for permission to illustrate specimens of glass in their collections.

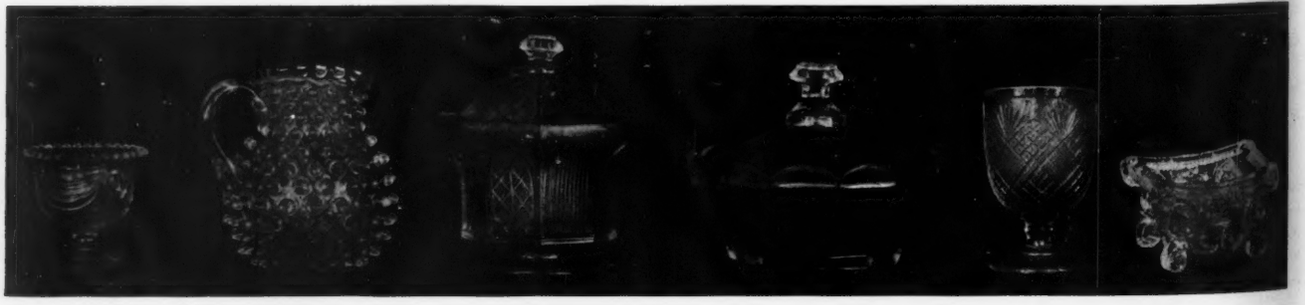


Fig. 2 — PRESSED GLASSWARE
a, Lincoln Drape, supposed to represent mourning for the death of President Lincoln; *b*, Hobnail, also called Teardrop; *c*, Gothic (lace); *d*, Panel; *e*, Sunburst, also known as Waterford; *f*, Lace.

Fig. 3 — PRESSED GLASSWARE
a, Grape, Leaf, and Festoon, or Vintage; *b*, Grape; *c*, Basketweave; *d*, Pineapple, also called Loop and Jewel; *e*, Classic, one of many, of which *Venus and Cupid* is the best known; *f*, Peacock Feather (late); *g*, Buckle.

Fig. 4 — PRESSED GLASSWARE
a, Bleeding Heart; *b*, Bird, one of many; *c*, Sprig, Palm, or Fern; *d*, Loop (on the base of candlestick); *e*, Pear, in reality, a very obvious ripe fig, with its leaf; *f*, Cherry.

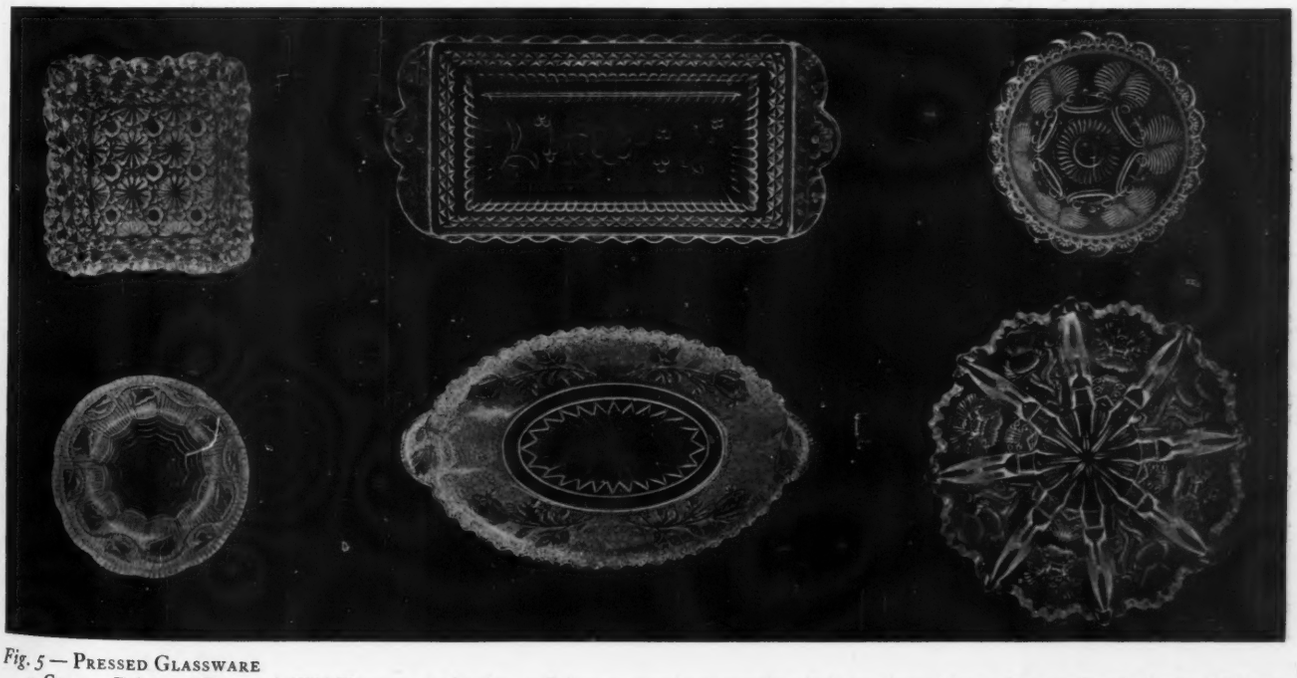


Fig. 5 — PRESSED GLASSWARE
a, Cane, or Daisy and Button; *b*, Wild Flower; *c*, Anthemion, or Palmette, sometimes wrongly called Acanthus; *d*, Ivy; *e*, Rose, or Rose in Snow; *f*, Thistle.

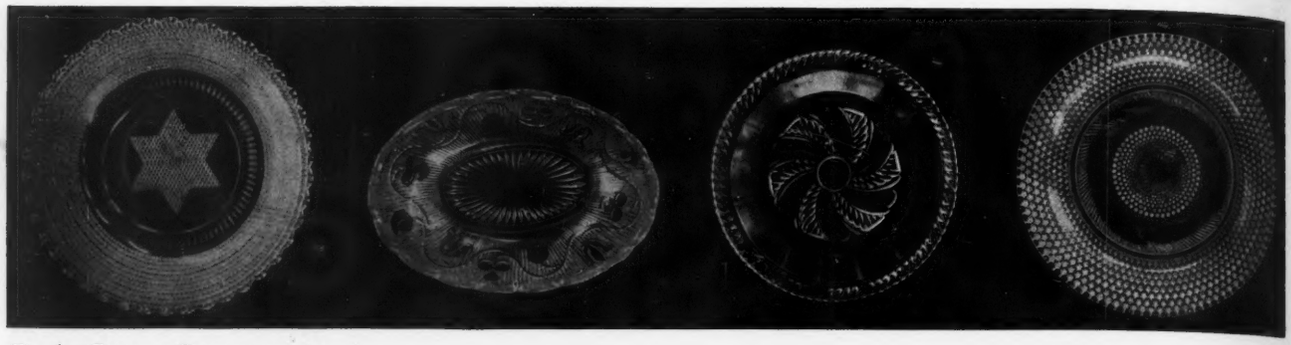


Fig. 6 — PRESSED GLASSWARE
a, Dewdrop; *b*, Bellflower; *c*, Cable, supposed to commemorate the laying of the Atlantic cable; *d*, Star and Feather, occurs only in seven-inch plates, though stars minus feathers appear in various table pieces.

tions of relative desirability are for the individual collector to settle for himself.

In so far as possible, in each instance, the original pattern name is given, together with the present entitlement that seems most generally accepted. No attempt has been made to designate any particular factory, or any dates of distribution.

Several of the patterns included occur in colored glass, usually an indication of late production; for, though colored wares are encountered throughout the history of American glassmaking, their appearance in matched sets of pressed pattern is generally to be credited to the last quarter of the nineteenth century.

As for my list, it seems best and simplest to present it in pictorial form, since the name without the object conveys no very clear idea. In closing, however, let me suggest that standards of American glassmaking are not to be judged solely from pressed pieces. Some of these, to be sure, are quite charming in their crystalline laciness, or in their cheerful hues of amber, yellow, blue, and green. Some display excellence of fundamental design together with evidence of skillful workmanship on the part of the moldmaker. Others are obviously cheap imitations of late and elaborate cut glass; still others are inferior in both fabric and design. But no manufacturer was really proud of his pressed product. It was a competitive article, frequently sold at a competitive price, and will hardly bear comparison with the etched, engraved, painted, and cut glass, often of the highest grade, which was made in the same establishments.

Fig. 7 — PRESSED GLASS CREAMER
Westward Ho pattern, also known as Tippecanoe, and as Log Cabin. The arrangement of the motives — deer, buffalo, cabin — shows some variation in different specimens.

Fig. 8 — PRESSED GLASSWARE
a, Lion; *b*, Three Faces; *c*, Log Cabin; *d*, Olive, sometimes also called Barberry

European Continental Pewter*

Part XII

The Pewter of Germany

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S., *and* ROBERT M. VETTER

GUILD trophies are items of great rarity, and I am glad to be able to illustrate two genuine examples in Figures 196 and 197, the former from the Vetter, and the latter from the Bertram collection. The *fish* example was, probably, once the property of a guild of fishermen, and is dated *1698*. It bears the mark of an Augsburg pewterer, and is unique. The mouth is closed by a screw stopper in the form of a smaller fish. Every part, quite original, is beaten up from the flat sheet metal, *not cast*, and neatly soldered together. The piece illustrated in Figure 197 shows the emblem of a masons' guild in Straubing, Bavaria, and was made by J. Pruckner (*c. 1780*).

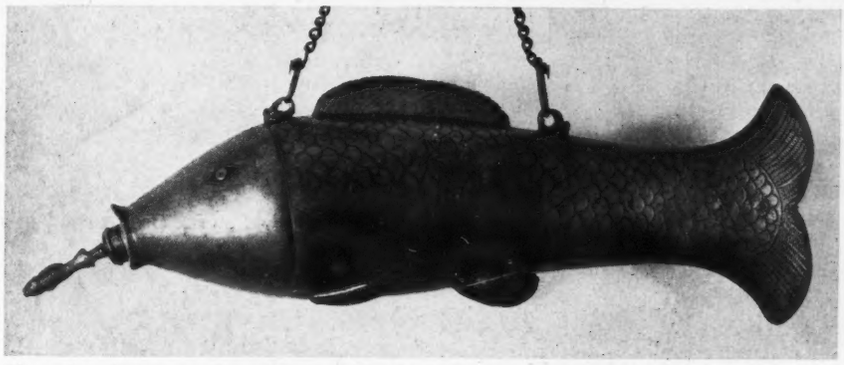


Fig. 196 — AUGSBURG GUILD TROPHY (*dated 1698*). Length, 26".

The candlesticks illustrated in Figure 198 are considered masterpieces of the Renaissance pewterer's art, and represent another of Herr Bertram's treasures. They are the work of Matthias Bachmann of Memmingen (*1588*). They are cast from an etched mold. The date and also the initials of the maker, *M. B.*, are cast in. This flatter style of relief was in vogue before Briot and Enderlein asserted their great influence and introduced the more distinct type of relief work.

A typical Baroque altar candlestick (*c. 1720*) appears in Figure 199, from the Creassey collection; and, in Figures 200 and 201, two

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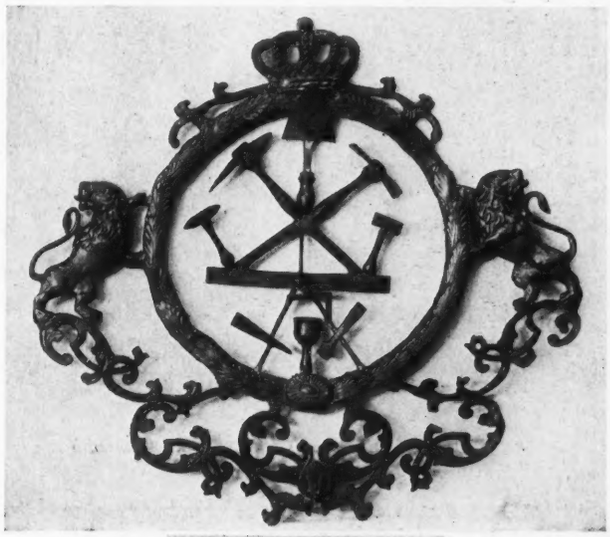
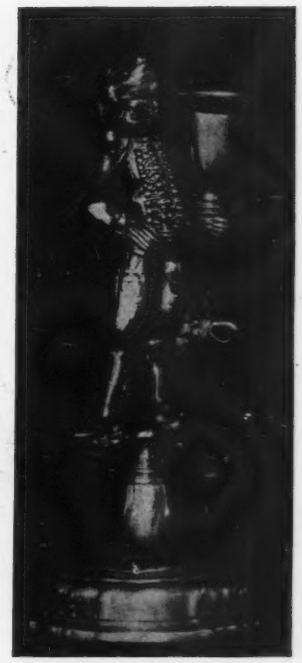


Fig. 197 (*center of page*) — BAVARIAN GUILD WREATH (*c. 1780*) Diameter of wreath, 16".

Fig. 199 (*left*) — ALTAR CANDLESTICK (*c. 1720*)

Fig. 200 (*left*) — FIGURE CANDLESTICK (*late eighteenth century*)

Fig. 201 (*right*) — FIGURE CANDLESTICK (*late eighteenth century*). Height, 9".



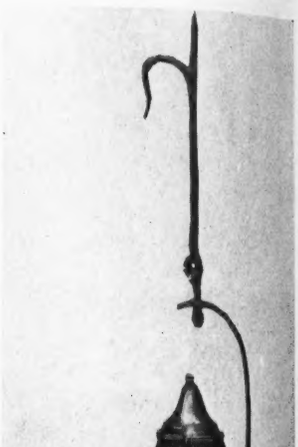


Fig. 202 (left) — Oil Time Lamp (*seventeenth-eighteenth century*)

Figs. 204, 205 (above), and 203 (right) — Ordinary Pewter Oil Lamps

examples of late eighteenth-century figure candlesticks. The former, from the Hirsbrunner collection, shows the type known as the "miner's" candlestick; and the latter, reproduced by the kind permission of the Hungarian Museum of Arts and Crafts at Budapest, is in the form of a Hungarian Hussar. Although this latter shows a Hungarian figure, its form leads to the belief that it was made in Saxony for export to Hungary.

Figure 202 shows an example, from the collection of Doctor Young of Manchester, of the type of oil time lamp which was in use in the northern and other parts of Germany during the seventeenth and eight-

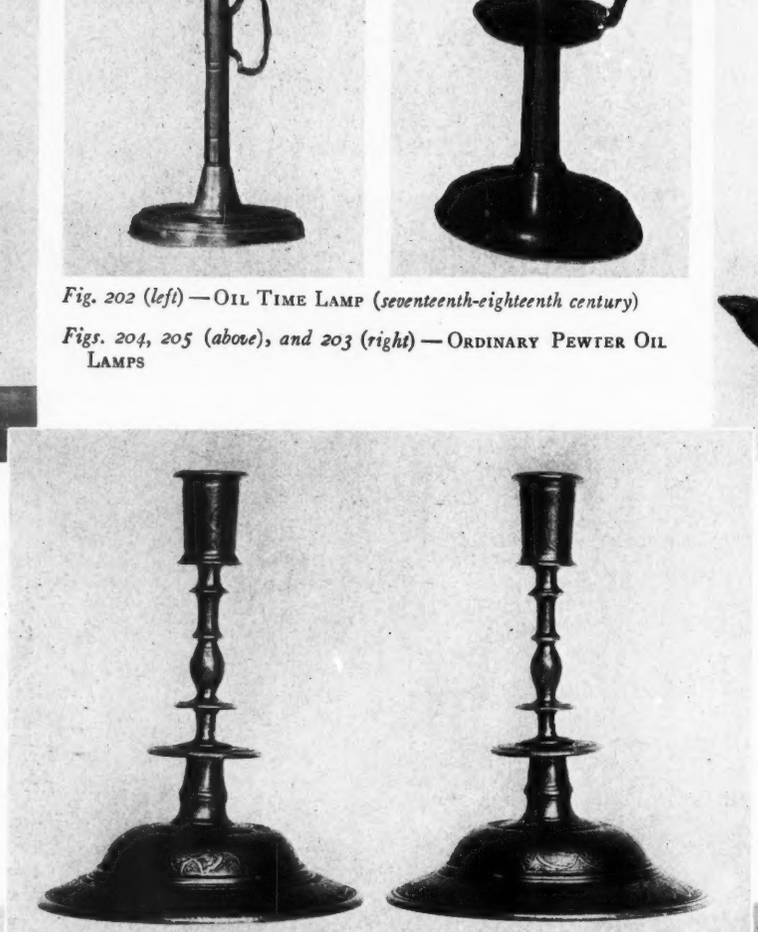
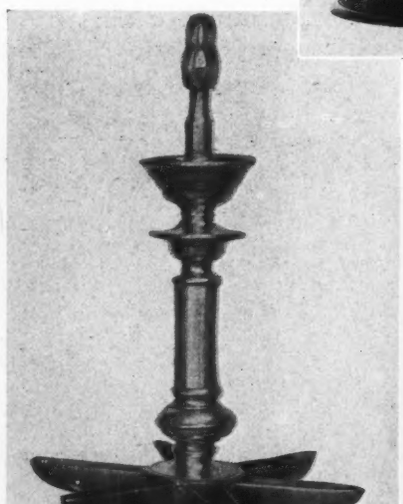


Fig. 198 — Memmingen Candlesticks (*sixteenth century*). Height, 7⅝".



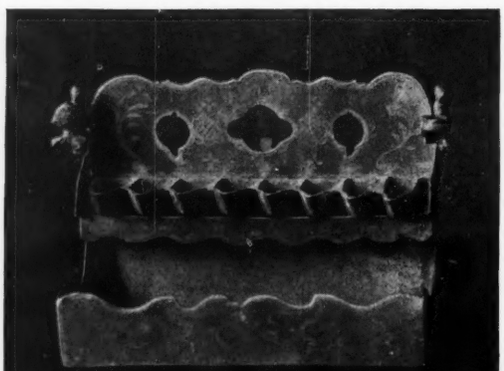


Fig. 206 — Jewish Lamp (*mid-eighteenth century*)

Fig. 207 (left) — Jewish Lamp (*mid-eighteenth century*)

Fig. 208 (right) — Altar Vase in Pewter (*late seventeenth century*)

eenth centuries. Figures 203 and 204 show the ordinary kinds of oil lamps, hanging and standing patterns, which, for countless years, have been used in remote mountainous districts. Even now, I do not think their use is entirely discontinued.

The hanging example could be suspended from any convenient projection by its hook, or the straight spike might be driven into the wall. The hanging lamp of Figure 203 is in the Verster collection: Figure 204 was once in my own possession. Contemporaneous with these, the type illustrated in Figure 205, and known in Holland as *Snot-Neus*, was popular in many districts, and is more on the lines of the old oil cruses. It is a quaintly pleasing type, from the Denijs collection.

Figures 206 and 207 show lamps connected with Jewish ritual, both dating from about the middle of the eighteenth century. The former, from the Verster collection, is what is known as a *Kanouka* lamp, and was used in the Hebrew Feast of Lights, which lasts eight days. In its upper right-hand corner is a small auxiliary lamp called *Sjammos* (servant), which burns throughout the whole of the eight days, and from which one of the others is lighted daily in turn. It is of Frankfort make. Figure 207 shows a fine example of a synagogue lamp, from the collection of E. W. Turner of Herne Bay.

Figure 208 illustrates a very beautiful and rare late seventeenth-century altar vase from the Verster collection.

Figure 209 offers some spoon racks and holders from the Vetter collection. The two smaller heart, or shield, shaped examples are by I. B. Finck of Frankfort, and the larger Rococo rack by Sebastian Ferber of Mayence. The sugar and spoon stand in the centre, at the bottom, is a Nuremberg piece; and those on either side, though similar to German examples, are Austrian.

Figure 210 illustrates three German salts. The two lower ones, from the Yeates collection, are of the early eighteenth century; and the upper one, two and one-half inches high, of Louis XVI design, is in the collection of C. Rueb of Amsterdam.

Let us round off this German series with the restful picture of a Bavarian measure (*Fig. 211*) from Doctor Ruhmann's collection. This charming piece, the work of A. C. Roos of Lindau, though dated *1773*, is not one whit less interesting than its brethren of the primitive era, to which, apart from its date and mark, it might quite easily belong.

With such a piece in mind, one feels less disturbed at having to omit *so much*, and at giving so inadequate an interpretation of the pewter story of Germany.

(*To be continued*)

Fig. 211 — BAVARIAN MEASURE (*dated 1773*) Height, 9¾".

Fig. 210 (*left*) — GERMAN SALTS (*eighteenth century*)

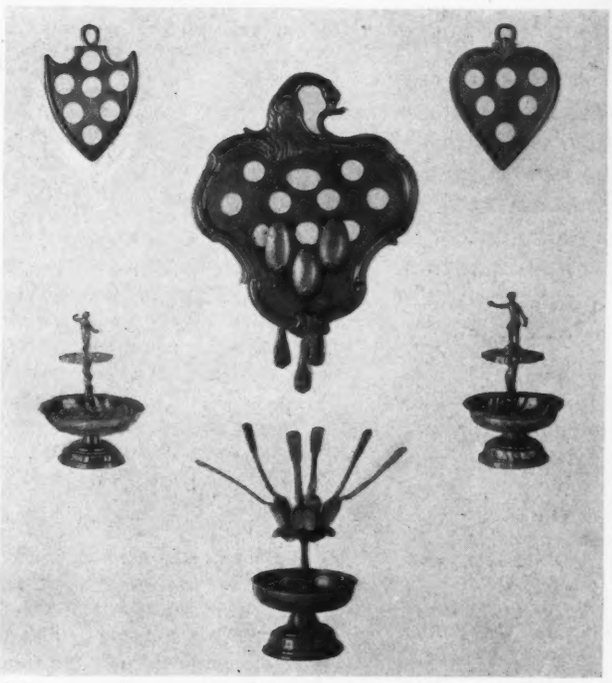


Fig. 209 — GERMAN AND AUSTRIAN SPOON RACKS AND HOLDERS (*eighteenth century*)

Fig. 212 — MASCARON THUMBPIECE Through the courtesy of Doctor Karl Ruhmann of Vienna, I am now able to give an illustration of a fine Mascaron thumbpiece, from a Moravian Flagon in his collection, and of which formerly I was able to give only an imperfect sketch. (See ANTIQUES, Vol. XI, p. 199, Figure 42.) This wonderful example shows, in place of the usual Medusa head, a very realistic Devil's head, which is quite a Gothic idea. It will be noted that in the sketch in Figure 42 the thumbpiece is decorated with the usual Medusa head.

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A WEDGWOOD COPY OF THE PORTLAND VASE
Pictures from the original have been so widely circulated that ANTIQUES here offers a reproduction of one of Wedgwood's famous copies in jasper ware, now in the British Museum.

The London Letter

By GUY CADOGAN ROTHERY

IT is difficult to realize that the Portland Vase is to be offered for sale at auction by Christie, Manson & Woods on May 2. After reposing in the British Museum for upwards of one hundred years, this astounding example of ancient glass was looked upon by most people as one of the most precious of National art treasures. Yet it was merely a loan. For some time past there have been rumors that the Duke of Portland intended to sell the vase, but his announced decision came as an unpleasant surprise. Discovered at some date between 1623–1644 in a tomb just outside of Rome, the vase found its way into the collection of Pope Urban VIII, and was deposited in the Villa Barberini, where Sir William Hamilton, British Ambassador at the Court of Naples, saw it in 1776, and bought it for about £1,000. Sir William sold the vase at a slight profit to that accomplished collector, the Dowager Duchess of Portland.

After the death of the Duchess, the Portland Museum, of 4,156 lots, was sold by Skinner & Company, in the spring of 1756. It appears that, at the time, the Duke of Marlborough made a bid for the vase, which was eventually bought in by the Portland estate for 980 guineas. In 1810, the fourth Duke of Portland

An Antique Collection in a Wholly Modern Setting

No "atmosphere" is needed to puff up the appeal of this China and Glass Collection. No trip into the country is required to reach it. For Plummer's — in the very heart of New York's shopping zone — is a spacious, five-floor building. Its interior and exterior are modern — a glittering glass and china pageant of beauty. The Antique Shop is located on the third floor — neat, orderly and laden with rare pieces.

❦ ❦ ❦ ❦ ❦

Illustrated here: Pair of very rare Ironstone Vases, 14½ inches high x 10 inches wide. Decoration is identical with the Derby Factory of this period. It is likely that an artist from the Derby Factory was borrowed for this purpose. Handle on either side is the head of a man. (Circa 1805–1815).

PLACQUE below is an old black basalt by Wedgwood, 15 inches diameter. It is one of a set of 6 bearing mythological subjects in high relief. Formerly owned by Marie Edgworth, celebrated Irish novelist. Year 1780.

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deposited the piece in the British Museum. Thirty-five years later, a lunatic smashed it; but it was repaired with extraordinary skill. Incidentally, the disaster settled the vexed question of its composition; for, though it had been described as of chalcedony, and of other materials, the fragments proved to be indubitably of glass.

Prior to finding its way to the British Museum, the vase inspired Flaxman, and was studied by Josiah Wedgwood and James Tassie, who took a mold of it, and prepared a plaster cast, from which Wedgwood made a few copies in black jasper, after more than five years of trial pottings with various bodies before he succeeded. Number 4 of the Wedgwood series, with Tassie's mold, is now in the Museum. It is from one of these early copies that our photographs are taken. Later ceramic replicas were made, and even these bring from 25 to 50 guineas each.*

* * *

After the incomparable exhibition of English decorative art at Lansdowne House, we have had another of old English plate at the town mansion of Sir Philip Sassoon, Under Secretary for Air, in Park Lane. In May we are to have a second display of old English silver at Seaford House, Belgrave Square, organized by Lord and Lady Howard de Walden. All these shows have been assembled in behalf of charity, and right well have they fulfilled their purpose. Incidentally they are delightfully instructive, bringing together as they do treasures rarely seen side by side, and they certainly draw new recruits to the brotherhood of collectors. In Park Lane, there were a few fourteenth-century pieces; but among the most interesting exhibits were the Tudor examples, including many great salts, some in crystal with heavy silver mounts, such as the "Stoneyhurst" specimen, the Mary Crystal Cup, and an Elizabethan crystal ewer (the last two belonging to Baron Bruno Shröder), besides jugs and cups in Elizabethan tigerware, cocoanut and maple cups, some half dozen mazers, and the exquisite 1567 *tazza* embossed with the story of Isaac and Rebecca. There was also a comprehensive display of cups, from huge ceremonial standing cups, through smaller goblets, tankards, steeple-covered cups, to tiny winetasters. Another well represented group was that of porringers in all shapes and sizes. Among the gigantic pieces were wine coolers big enough for baths (belonging to the Duke of Marlborough and the Marquess of Exeter), huge flagons, tables, large mirror frames, and much else. Very pleasing were the smaller items, teapots, jugs, and the endless accessories of the table and the toilet, the kind of things we come across in our daily wanderings among the dealers. There were over 1,000 items loaned by some 120 individuals and corporate bodies, many of whom were not represented at Lansdowne House.

* * *

Occasionally one or another of these well-nigh priceless collections of silver is broken up. Among the most notable of such events of late was the dispersal, by Christie, of Lord Brownlow's collection, in March, the 79 lots realizing upwards of £34,600. There was a quaint, plain oval, Charles II sweetmeat box, 7½ inches wide (*1666*), which sold for 720 shillings per ounce, while

* The Portland Vase is not, as many suppose, a unique specimen of its type, that is, of ancient cameo glass. Gustavus A. Eisen's great work *Glass* illustrates twelve examples from well-known European and American collections. In describing them, Mr. Eisen observes that, during the first century B.C., Greek cameo carving in hard stone was partially rivaled by the carving of cameo glass. He combats the theory that such cameo work was accomplished by completely covering a vessel of dark glass with a layer of opaque white, and then cutting away portions of this overlay. Instead, he maintains that the procedure was first to produce a multi-partite mold with the design in all its details cut in intaglio. Into the decorative depressions of this mold white glass was first carefully pressed. Back of this white layer was then fused the darker glass body. Subsequent hand carving would consist of trimming edges and sharpening the modeling of the reliefs.

Among surviving examples of such glass, Mr. Eisen gives first place to a vase, decorated with figures of a mænad and a faun, now in the collection of Mrs. W. H. Moore of New York City. To the Portland Vase, and other glass of the kind, he gives a later date than some authorities have set; namely, between the years 1 B.C. and 1 A.D. It may be noted, in passing, that Mr. Eisen's summary of the history of the Portland Vase contains some errors. — *Ed.*

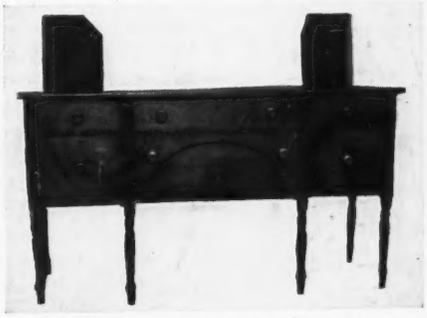
A Group from our Collection of Glass

JORDAN MARSH COMPANY

Antiques Room

SIXTH FLOOR, FURNITURE BUILDING, BOSTON, MASSACHUSETTS

TWO OF A SET OF SIX HITCHCOCK CHAIRS



AMERICAN SIDEBOARD IN BLACK CHERRY, BEAUTIFULLY INLAID

PAIR OF MAHOGANY KNIFE BOXES WITH COMPLETE INTERIORS, IN ORIGINAL CONDITION

SMALL MAPLE CHEST OF DRAWERS

We are cleaning house and refurnishing the Reed Mansion throughout. Probably our new goods are no better than the present furnishings, but we like to change and need the space, so here are some bargains for May:

Franklin Stove
Mahogany Serpentine-front Chest of Drawers
Several pairs of Brass Andirons, also some in cast and wrought iron
Queen Anne Maple Side Chair
Hepplewhite Card Table, inlaid
Two Mahogany Swell-front Bureaus, almost a pair
Maple Butler's Desk
Set of six Decorated Chairs, painted scenes of Boston Light, Old State House, and other scenes, each one different, in original condition
Very early Colonial Mirror, small size, painting in top
Comb-back Rocker
Maple Gateleg Table, original condition
Currier & Ives Prints

WARREN WESTON CREAMER

REED MANSION — WALDOBORO, MAINE

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PEWTER

a dinner service by Paul Storr (*1804–19*) of 245 pieces, weighing 6,704 ounces, sold at 16 shillings, 7 pence per ounce. One of the curiosities was a silver-gilt mace emblazoned with the Royal arms and the arms of Boston. It was in the shape of an oar, to symbolize the Admiralty jurisdiction of the ancient borough. The price realized was £1,800, somewhat below expectations. At the Sassoon mansion, Lord Beauchamp showed a very similar silver oar from the Admiralty Court of the Cinque Ports. A few days later, a Charles II silver-gilt sweetmeat box, embossed and fluted, 9 inches wide, sold for 540 shillings per ounce.

* * *

A specialized exhibition which is being anticipated with pleasure is that of Fulham pottery, to be held at the Public Library of Fulham Borough. The place is celebrated in ceramic history, first for the establishment there, in 1671, of a pottery by John Dwight, after his valiant attempts to produce porcelain at Oxford; and, second, for the brief revival of art pottery under Bailey in the nineteenth century. Whatever Dwight did at Oxford, he produced at Fulham what has justly been described as a "porcelaneous stoneware" and an exceedingly good imitation of grès de Flandres. In these bodies he made mugs, jugs, bottles of the Bellarmine type, and a long series of finely modeled figures, both classic and rustic. John Dwight died in 1703 and was succeeded by his son Samuel, whose widow married William White, a manufacturer mainly concerned with commercial ware. From the Whites it passed, in 1864, to C. J. C. Bailey, who showed himself a rare artist, but is chiefly to be remembered for having brought out the Martin brothers and Cazin. Robert Wallace Martin produced some of his early stonewares at Fulham and used that name in his mark for a time. There were at least two other potters at Fulham before William de Morgan settled there to make his art pottery, noted for its beautiful designs and rich metallic lustres. This display should indeed prove of importance.

* * *

The success of the exhibition of Dutch Art at the Royal Academy was so great that it has strengthened the intention to hold a similar show of Italian masters next year. Another result has been the discovery of a large number of unsuspected Dutch paintings in England; though a considerable percentage of them have proved to be clever copies by relatively unimportant lights. Naturally enough, the publicity attendant upon the exhibition has brought numerous Dutch pictures into the market. Many of them are of high merit, though none of the first importance. Nevertheless, as a rule, prices have been high. At a recent sale, the study of an old man with dark cap, a panel with a long pedigree, by Rembrandt, fell at £2,730; a winter scene at Dordrecht by Solomon Van Ruisdael, at £3,465; another winter scene by Van Goyen, at £420; and a distant view of Haarlem by the same artist, at £2,467. But a reputable Van Ostade reached only £131/5 shillings; and four canvases by Teniers no more than £3/3 shillings, £42, £60/18 shillings, and £315 respectively. Genre paintings are decidedly in greater favor than landscapes, though there are eager collectors of town views.

* * *

Two important sales of naval pictures have taken place. The first included drawings and paintings from the collection of Thomas Gabriel, with some charming work by J. Luny, dated between 1801 and 1828. Three of them, battle pieces, fetched from £157 to £399 apiece, whilst a lively *Race of Portland* was valued at £36/15 shillings. On the second day, Mr. Gabriel's naval prints were sold at prices ranging from £252 — for a set of five aquatints in colors of *Sir James Saumerez's Action off Algeciras*, 1801, by Hubert and Stadler after Captain Jahleel Brenton — to a few guineas each; but the 174 lots brought in a total of £2,446/18 shillings / 6 pence.

While some naval prints are priced rather extravagantly, a mass of material is available, often pictorially pleasing and pre-

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(*Member of the British Antique Dealers' Association*)
Established 1866

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WONDERFULLY CARVED FLEMISH OAK CABINET

with exquisite detail in the panels and in really good original condition. An exceptionally fine piece. Approximate date, 1700. 5 feet 2 inches long, by 2 feet 3 inches wide, by 5 feet 4 inches high.

Furniture Pottery Porcelain
Glass Silver
Sheffield Plate
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Trade enquiries especially invited

A large stock of furniture, glass, pewter, china, etc., suitable for the American Market. All details of packing and shipping personally attended to.

A STATELY CHEST-on-CHEST

—*in the true Colonial Manner*

THE dignity of this handsome Chest-on-Chest is readily apparent. Our craftsmen have faithfully reproduced it, by hand, using a stately antique as their inspiration.

The construction is of maple, but it can also be of other woods if so desired. The dimensions are: height, approximately 60 inches; width, 30 inches; depth, 20 inches. The hardware is true to the period; indeed every detail is a faithful duplicate of its original. This is really a beautiful and distinguished piece of furniture.

"Perpetuation of Colonial Charm" is a book we have recently published on early American furniture. The price, One Dollar, will be credited against your first purchase. If you are interested in things Colonial, you will get information and pleasure from it. Sent postpaid on receipt of price.

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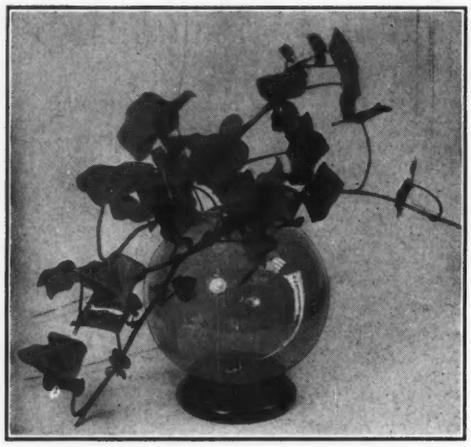

A reproduction of the old glass "Witch Ball," about five inches in diameter and hollow. An option is given of either a stained and polished wooden base or antiqued brass chain. Each ball in an attractive gift box. Made in the following colors: sapphire, medium blue, pale blue, dark amber, light amber, emerald, sea green, vaseline, rose, and crystal.

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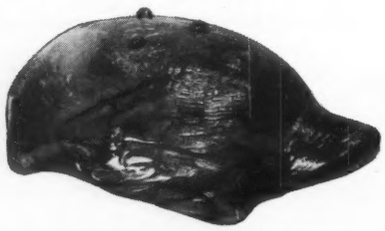


FOR LOVERS *of the* UNUSUAL

"GOB-O-GLAS"

I'm a useful little "Gob-o-Glas" —
I do all sorts of chores,
But folks, these days, must specialize —
So I'm best at holding doors.

Still, my futuristic figure
Makes me feel quite up to date,
And some may choose to use me
As a snappy paperweight.

Reproductions of the old glass turtle door stops. These are solid pieces of glass about six by four inches, and are made in six colors: sapphire, pale blue, amethyst, green, rose, and amber. Each "Gob-o-Glas" is packed in an attractive gift box containing a copy of the above verse.

Price $3.00 each, postpaid

WITCH BALL

7121 LINCOLN DRIVE PHILADELPHIA, Pa.

DISCOUNT TO DEALERS IN DOZEN LOTS

NO SHIPMENTS MADE DURING JUNE, JULY, AND AUGUST

senting valuable evidence of progress in naval architecture and history, so that a portfolio of distinction may be collected at no great expense. Now and again there may be surprises. A friend of mine, chancing to admire a pair of steel engravings of naval commanders, a companion promptly bought them for the incipient collector. When they reached home and the engravings were removed from their temporary frames, it was discovered that they were backed by splendid colored aquatints. Cupidity seized the donor, who claimed the color prints on the plea that he had only given the steel engravings! Still, that is one of the surprises that may fall to the lot of any one of us.

* * *

Buyers of old furniture are usually on the lookout for similar chances. A dealer has told me of many modest finds of the kind; but perhaps his most piquant acquisition was a narrow parchment roll, over a yard long, carrying the inventory of personal goods belonging to a Surrey yeoman, and dated *1693*. Here one read that in the Hall there were, among other things, "one great cubbord, one little cubbord, a glass case and table, two formes and two chaires," valued at £1/8 shillings /8 pence; while in the kitchen were "two tables, one forme, one settle, two joyned stooles and warming pan, one rack to hang bacon on," £1/7 shillings /6 pence; in the Hall Chamber, "three chests, two boxes, one side cubbord and cloathes, and round table, one joyned stoole, one pair of andirons and four chaires," £1/17 shillings. Even allowing for the difference in money values, such figures are amusing to present-day collectors.

Shop Talk

By BONDOME

CONCERNING the recent antiques show in New York, there will be several times as many opinions as there were visitors — a simple paradox due to the fact that everybody who looked in upon, or participated in, the affair had at least one opinion about it, while a goodly number had more than they could express. Some of these opinions were favorable; some were not. That was to be expected. It would, I think, be pretty generally agreed that the somewhat grandiloquent title of International Antiques Exhibition was a misnomer. To be sure, numerous specimens of European furniture, wall papers, and bric-a-brac were to be seen among the displays, and one or two foreign dealers occupied booths. But these dilute intimations of *outre-mer* would hardly justify the show's assumptions of world-wide inclusiveness.

* * *

Such more or less ideal considerations aside, however, the exhibition seems to have accomplished the purpose frankly stated in the management's preliminary announcement to the trade — namely, to make money for the participants. Most of those with whom I talked sold at least enough to pay their expenses. Others rejoiced in having tucked away substantial profits. A minority, who had taken pride in confining their exhibits to a few exceptionally choice and rare specimens, did not fare quite so well.

It was, however, pleasant to observe the taste and ingenuity with which the different exhibitors had arranged their displays. None of them had any too much elbowroom; and some were restricted to a space no larger than a corner cupboard. But there were very few who failed to set up an attractive tableau. In consequence, the total effect was both picturesque and inviting. It is hard to resist the temptation to make specific mention of the cleverest as well as of the most distinguished booths. But, since comparisons are odious, I must limit myself to an expression of general admiration for the way in which obstacles were surmounted and difficult problems were solved by one and all.

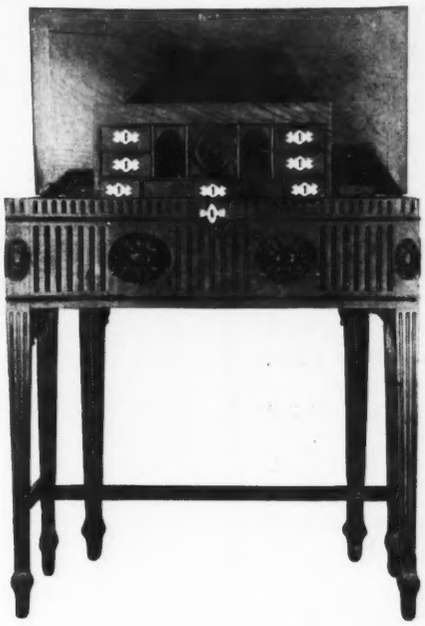
* * *

The heterogeneity of the show — which embraced everything from post-Sandwich glass to a specially enshrined Beauvais

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY



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Hepplewhite inlaid card table, serpentine top with hinged leaf, frame veneered in crotch mahogany, beautifully inlaid, $275.00.

New England banister-back chair, cane seat, beautiful ball turning, mushroom legs, in original condition, $150.00.

Curly maple four-slat side chair, cane seat, in original condition, $45.00.

Sandwich glass lamp, white base, blue top globes with floral decorations, $50.00.

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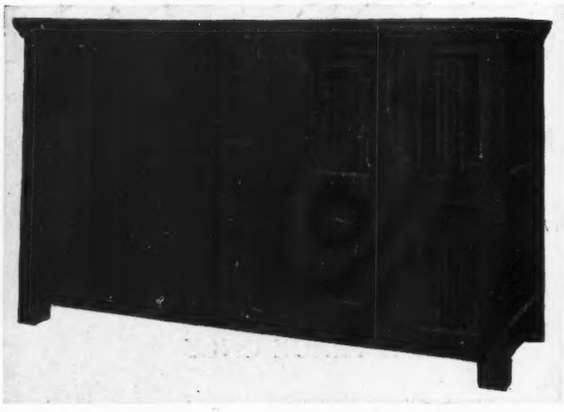

An antique linen-fold cabinet in fine original condition. Length, 6 feet 2 inches; height, 3 feet 8 inches; width from back to front, 1 foot 11 inches.

REUBEN SHENKER

The Old Oak Galleries

70 Red Lion Street

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ESTABLISHED 35 YEARS

Every piece is of the period

Dealers and collectors, when visiting London, should not fail to visit these galleries

tapestry — and its consequent lack of vital educational significance, have occasioned some complaint. Under the circumstances, this seems to me hardly justified. The management of the undertaking never expressed any educational intention, or any loftier ambition than to make its effort commercially profitable for all concerned. Its position was, from the first, stated with perfect candor and straightforwardness. Indeed, if it had proceeded on any other basis, if it had placed restrictions upon its exhibitors, had set up a jury to censor all the articles offered, had accepted this and rejected that, the ensuing rumpus would have swamped the enterprise simultaneously with its launching.

* * *

There are only two kinds of antique exhibitions which can be censored and survive: first, a show staged by the trade itself, through its own trade organization and under the active supervision of its most eminent representatives; second, a loan exhibition — with the proceeds dedicated to charity — for which the objects to be displayed are solicited rather than offered. The first of these was superbly demonstrated by the British Antique Dealers Association, last May, in London. Their exhibit admitted only such articles as had been passed by a committee whose expert judgment, and whose fair-mindedness withal, were above question. The result was a most distinguished, dignified, and altogether admirable display. On the other hand, the Olympia show held in August of the same year was virtually a free-for-all; and while, in certain sections, vast pains were expended in securing and arranging groups of notable objects from important sources, the flavor which has lasted has not led to a widespread demand for another such huge mouthful.

The largest loan exhibition of antiques yet presented in America under other than museum auspices was, I believe, that held in the Park Square Building, Boston, during December of 1925, as a hospital benefit. In this instance a committee examined all offerings, and, while some of its decisions were perhaps unduly lenient, the exhibit as a whole deserved the high esteem accorded to it both by connoisseurs and by the general public.

* * *

In the future, I surmise that we shall see the development of two entirely distinct, but perfectly legitimate, types of antique show: one, selective and educational, with its expenses met mainly from admission fees; the other, primarily commercial, and aimed to profit both entrepreneur and exhibitor. Each type has its manifest advantages, and its manifest reasons for being. But undertakings of the second kind I should prefer to denominate as "fairs," or "bazaars," or spring and fall "markets," than to dignify them by a more high-sounding name. Particular folk may have found the New York undertaking disappointing as an international exposition. Nevertheless, it gave a number of dealers opportunity to meet their fellows in the trade, brought together buzzing clusters of old customers and new, and offered almost as many genial reunions as a college football game. For my own part I enjoyed it. If it had been my task to stand by and answer questions all day long, and to hear statistics of other people's relatives who possessed exact duplicates of my offerings, my spirits might have flagged. But I was spared that anguish. I shall boost the next show enthusiastically and now recommend the early reservation of space.

* * *

Viewing with alarm, and pointing out pitfalls to the unwary, are unwelcome occupations. But they are sometimes unavoidable. I have before me the full details of a transaction involving the purchase of some reputed English hall-marked silver plates, the use of these pieces for some years, and, after the buyer's death, the discovery that the plates were not only spurious, but had been fabricated, hall marks and all, within the limits of New York City. In England, a forgery of this kind, would have speedily brought its perpetrator before the courts — not as a vendor of fraudulent antiques, but as a counterfeiter of something which the British realm protects as jealously as it safeguards the national coinage.

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It is unsafe to attempt the matching of old interior woodwork with new lumber; or the imitation of early craftsmanship by modern purely mechanical means. The outcome is almost certain to prove unsatisfactory.

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Such careful persons increasingly rely upon Davenport-Brown Company for all their wood-finish requirements. For they have learned of this Company's great stocks of age-old oak and pine. They know, too, that the Davenport-Brown name stands for expert selection and matching of lumber, special methods of sawing, unfailing exactitude in following specifications, and absolute integrity in all aspects of sound construction.

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As the Days Lengthen

Just as surely as the advent of the first spring crocus is followed by a snow storm, the coming of bright days sharpens the collector's eye to the deficiencies in his present accumulations, and stirs the householder to seek completeness for antique furnishing long since begun, but still unfinished. At the moment, my supplies of the finer things are unusually complete and varied. I have made my selection with a view, not only to intrinsic excellence, but to convenient scale and sound utility. And besides the articles themselves, I can offer a cordial welcome to old friends and to new, and the benefit of many years of dealing in antiques and of living amongst them in my home.

Henry V. Weil

ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF FINE FURNITURE AND ITS APPURTENANCES
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If you failed
to see our exhibition of

AMERICAN PEWTER

at the Antiques Exposition in New York last March, you missed something. The major part of this exhibit, together with numerous other specimens, may be seen by appointment at

LONG LANE
WALLINGFORD, PENNSYLVANIA
P. G. PLATT MARY M. PLATT

At present the United States Government offers no coöperation to Great Britain in preserving the integrity of the latter's silver hall marks. As a matter both of international courtesy and of conserving the welfare of its fine arts collectors, it should alter the present *laissez-faire* policy. I understand that a bill to that effect will shortly be presented to Congress. It deserves the support of all fair-minded citizens.

* * *

The March number of *The Upholsterer* contains a review of the tariff hearings on furniture, before the Ways and Means Committee at Washington. Apparently the testimony offered was muddled, contradictory, and, in some instances, untrustworthy. In so far as I can judge, it was generally admitted that American manufacturers of the better grade are importing costly antique models and profitably reproducing them for the retail and decorative trade. This is as it should be. A tariff on such models would add materially to the manufacturer's costs without offering any really compensating advantages. Unless the members of the Ways and Means Committee are a good deal sillier than I think they can be, we shall hear very little more about a tariff on antique works of art — or on modern paintings either.

* * *

My interest in the patriotic efforts to restore the Frigate *Constitution* has led me to pass along news of various souvenirs of the gallant old vessel, which have been for sale. It appears that, just now, some of the cannon which have been on the *Constitution* for years past, though not part of the original battery, are in the market. There are twenty-one of them — like a Gillette blade, not to be re-used — but nevertheless available for many purposes. For particulars, address "Old Ironsides," Boston Navy Yard.

* * *

I regret that I failed to receive in time for publication last month notice of an historical exhibition of advertisements held at the Ayer Galleries in Philadelphia, April 1 to 30. The purpose of this display was to show the development of American advertising from the early days until the present. If the affair proved as interesting, amusing, and instructive as I expect, I shall have more to say about it later on.

* * *

Auctions during the past month have been of a more or less routine character. But that does not imply that they were lacking in interest. From the huge accumulation constituting the George C. Greener collection, sold at the Anderson Galleries, March 18 to 23, one could have built and furnished an amazing home—consisting of intriguing fragments of old European paneling, grill work, furniture, paintings, and heaven knows what else — and at small cost for materials. A Georgian mantel, for example, passed at $130; a very fair mirror to go above it, at $35; a pair of limestone lions, from southern France, to flank the front door, at $65; sixteenth-century Italian carved, painted, and gilded doors for the drawing-room, at $25; five linen-fold panels for the library, at $12.50 for the lot; enough battered but charming boiserie for a library, at $165; Spanish wrought-iron garden gates, at $200. Before attending such an auction, one should hire a barn and then buy enough stuff to fill it. After that there would be a year or two of fun in piecing the things together into a fantastic, but enduringly fascinating, whole. I wish that someone would try it.

* * *

Again, at the Ruiz sale, at the American Art Galleries, March 15 and 16, thirty-seven elaborately carved Spanish corbels of the sixteenth century brought $2,200. Other similar corbels sold at an average of less than $60 each. They will, in time, no doubt adorn some California or Florida abode. Perhaps the most notable single article of furniture in this sale was a carved, polychromed, and parcel-gilt vargueño on a cupboard base — an impressive piece, which brought $2,400.

"A Good Antique is a Good Investment and A Beautiful Home is a Joy Forever"

THE AMERICAN CLIPPER SHIP "ANTIOCH".
AN EARLY OIL PAINTING IN BRILLIANT COLOR

Dorothy O. Schubart INCORPORATED 578 MAIN STREET, NEW ROCHELLE
Telephone, NEW ROCHELLE 6692 NEW YORK

(INTERIOR DECORATING SERVICE)

QUEEN ANNE CABINET (*c. 1720*)
Of walnut with double pediment. Drawers banded in broad inlay. *Height*, 73 inches; *width*, 39 inches; *depth*, 19 inches.

THOSE who have visited in London houses surviving from the period of Queen Anne will recall the coziness of the rooms. They were of a day just preceding the grandiloquent spaciousness of the Georgian era.

And the furniture that once filled these apartments, while vigorous in design, was appropriately small in scale. This fact accounts in part for the popularity of Queen Anne furniture for modern homes. It is not alone beautiful, it is convenient, practical, and satisfying in proportions.

Good pieces are correspondingly rare; once they reach the market they are immediately gathered in by ready buyers. On such occasions the Rosenbach Galleries are always on hand.

Antique Furniture, Rare Books, Prints, Textiles, Objects of Art

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK

1320 WALNUT STREET PHILADELPHIA

FORMERLY owned by the late Mr. Andrew Hawes of Stroudwater, Maine, a suburb of Portland — inherited by him from his mother's family, the Quinbys — this untouched highboy, original from finials to acorn drops, boasts a fully attested pedigree. The opportunity to acquire a piece at once so choice and so well authenticated seldom occurs.

Full height to the top of the flame is 7 feet 5 inches; to the top of the molding, 7 feet; the extreme width is 3 feet 10 inches. The wood is mahogany. Date, c. 1740. Compare Lockwood's "Colonial Furniture," page 98.

Offers by letter or telegram are invited and will be acted upon without undue delay.

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RALPH C. HAYWARD
294 Commercial Street
PORTLAND, MAINE

At the Benzaria sale, held at the Anderson Galleries, March 8 and 9, a smaller vargueño on frame brought $735; another, $200; and a quite tiny, but alluring specimen, only $50. In view of frequent enquiries as to the value of shawls, it may be noted that at the Benzaria sale two India cashmere shawls of silk and wool, 11 feet, 6 inches by 5 feet, brought $35 each. The era of shawls refuses to return. Alpujarras rugs ranged from $25 to $90 each, though one fine specimen soared to $400. Persian miniatures jogged along at $15 to $65 each, with a single leap to $125.

I wonder where all this material goes. What unbelievably charming and original interiors there must be hidden throughout the country beyond the prying camera eye and unrevealed by the journals of decoration. I suggest them as a new field for research.

* * *

Some good silver — old and modern — passed at the sale for several estates held at the American Art Galleries, February 19 to 23. Modern knives, forks, and spoons by well-known New York silversmiths brought about two dollars each, usually less; but seventeenth-century Apostle spoons brought $70 each; a pair of George III Scottish silver pepper shakers, $150; an American silver porringer by William Simpkins (*c. 1750*), $700; four English silver candlesticks by Edward Kirk of London, $600; a silver teapot (Edinburgh, *1765*), $370, or $170 more than an entire tea and coffee service of five pieces by the Gorham Company. The moral of that is obvious.

Those persons who are looking fondly to deriving fortunes from the sale of the old family melodeon, or the rosewood square piano, may experience pained interest in the knowledge that, at this sale, a French Louis XV harpsichord of exquisite proportions, dating from 1778, brought the feeble bid of $140.

* * *

The chief lesson of a sale from many sources, held at the Anderson Galleries, March 27 and 28, seems to be that it is inadvisable to buy cracked or broken china. Repaired snouts and time-cracked edges brought lustreware, Liverpool pitchers, and the like, to the bargain verge.

* * *

These notes must go to press too early for any report on the Reifsnyder sale. The catalogues, however, are superbly prepared and should be in the hands of every collector and of every library, as a matter of record. Prices are as follows: *Oriental Art and Oil Paintings*, $2; *Books and Prints*, $1; *American Antiques*, $5. As I understand that the edition is already nearly exhausted, it would be well to order without delay.

* * *

It may be hoped that A. J. Pennypacker of Pennsburg, Pennsylvania, will alter his intention to retire from the antique business. For years he has been an important figure in his bailiwick, and is well known to the trade and to a host of collectors. But the huge auction which he has announced for the few days from May 14 to 18 looks like a drastic housecleaning, which will enrich the stock of many another dealer and add numerous cherished items to the accumulations of private collectors.

* * *

The popularity of John M. Mitchell as an auctioneer is attested by the wide variety of places where he appears as master of ceremonies at sales. On May 4 he will preside over the disposal of a large stock of antiques which have been one of the attractive features of Whitlock's Book Store in New Haven, Connecticut. Later in the month, he will turn up in Pennsylvania to help out the Pennypacker auction. The Whitlock sale, by the way, includes, besides furniture, a good deal of old jewelry, glass, and small wares, as well as books, autographs, manuscripts, and a large accumulation of pewter.

MRS. HAZELTINE, BY THOMAS SULLY

THE EHRICH GALLERIES

36 EAST 57TH STREET

NEW YORK CITY

GARDEN FURNITURE AND PORCH ACCESSORIES IN VARIOUS COLORS

MRS. EHRICH

36 EAST 57TH STREET

NEW YORK CITY

BEDPOST COVER NO. 3811

NEW CATALOGUE *of* SACK BRASSES

READY ABOUT JUNE 1ST

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Free to the Trade

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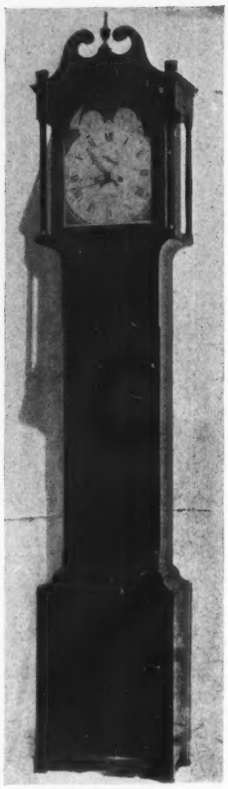
We will also have ready for distribution a small catalogue showing our complete line of reproduction lighting fixtures for early Colonial homes. It will be sold at 25 cents a copy, but will be free to the trade.

85 CHARLES STREET

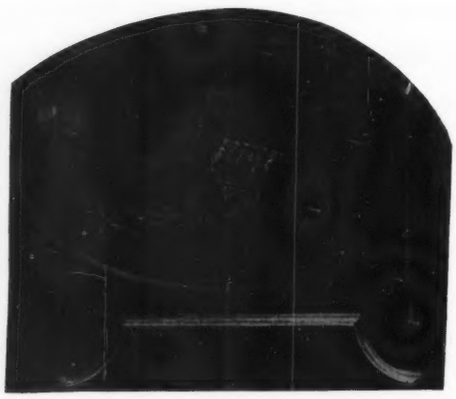
I. SACK

BOSTON, MASSACHUSETTS

OUR NEW YORK CITY SHOP HAS MOVED TO 658 LEXINGTON AVENUE, BETWEEN 55TH AND 56TH STREETS. HERE LARGER QUARTERS AND A STREET STORE WILL GIVE BETTER OPPORTUNITY FOR SERVICE



A BEAUTIFUL INLAID PENNSYLVANIA CLOCK
BY JOHN HOFF LANCASTER



SOME OF THE INLAY SHOWING THE EAGLE OVER
THE LONG DOOR OF THIS CLOCK

One of the Largest Stocks
of Antiques
of the Better Kind
in the
State of Pennsylvania

JOE KINDIG, JR.

304 West Market Street
YORK, PENNSYLVANIA
on the Lincoln Highway

On May 28, the romantic old stone house at Jericho, Brownsburg, Buck's County, Pennsylvania, which Schuyler Jackson has dedicated to the enshrining of what he aptly calls "the rarer and racier American antiques," will be the scene of an auction. Mr. Jackson is gifted with an instinct for the savor of forefather stuff, as well as for its occasional evidences of superior exquisiteness. In proportion to its size, therefore, his collection is exceptionally varied and includes several items of great rarity.

Current Books

Any book reviewed or mentioned in ANTIQUES *may be purchased through this magazine*

Address the Book Department

EVOLUTION OF ART. By Ruth de Rochemont. New York, The Macmillan Company, 1929. xii+635 pages; 16 illustrations. Price $6.00.

"NOT all of us have either the time, or the inclination, to be connoisseurs or even amateurs, but the busiest of us may find refreshment and inspiration in taking, as it were, a bird's-eye view of the great panorama of art throughout the ages, noting its eminences, its far-spreading pleasure grounds, its forests of cooling shade, and its cascades of the living water of beauty."

This closing sentence of Ruth de Rochemont's *Evolution of Art* explains the purpose of her book and, perhaps, constitutes its best possible review, if we but add the assurance that the intended purpose has been quite admirably fulfilled in some six hundred pages of text. Such amplitude at first seems a trifle alarming; but closer acquaintance will prove a solvent of preliminary fears. If there is no royal road to the producing of art, certainly there is no short cut to the comprehension of its history. Perforce, the author's route must be long, but she succeeds in making it interesting.

First comes some preparatory clearing of barriers. The ways and means of the painter must be explained; for in them are discoverable both the artist's limitations and his special opportunities; and, furthermore, most persons are woefully ignorant of the whole matter. That done, the historical vista opens and we are conducted down the line from the first master painters of the Italian Renaissance to the modernists on the threshold of today. Then we turn back for a briefer view of sculpture.

Probably only those persons who have waded through the morasses of latter-day technical treatises on the art of painting, and who have felt their lungs go flat in the rarified atmosphere created by Ruskin and Pater and others of the ecstatics, can fully appreciate the vast amount of study and reflection which Ruth de Rochemont's lucid, well reasoned and soundly discriminating discussion connotes. She writes not as the scribes, who seek to cover their critical ineptitude by vague maunderings about "beauty," but with the crisp decisiveness of one having authority. This quality in her work should appeal to the reader whether or not he fully realizes the rigorous discipline of eye and mind that lies back of it. On all counts we recommend the book.

MOULDINGS OF THE WREN AND GEORGIAN PERIODS. A portfolio of full-size sections. By Tunstall Small and Christopher Woodbridge. London, The Architectural Press; New York, William Helburn, Inc., 1929. xv pages; 20 sheets of full-size sections. Price $3.75.

THE quality of modern architectural design in the Georgian manner is largely dependent upon the character and proportions of the mouldings employed. Many an interior whose fundamental proportions are sound has been made clumsy with too heavy detail; while many another has been reduced to insignificance with a treatment lacking either in breadth or salience, or both.

The authors of the present work have thus rendered an indispensable service, in that they not only give a large number of full-size profile drawings from actual examples, but, likewise, by a clever system of indexing, supply information as to the dimensions of the original rooms from which these elements were derived. With such data at hand, the architect may work out his own tables of scale; or, if such labor does not appeal to him, may feel reasonably sure of producing satisfactory effects by following the precedents placed so conveniently before him.

The range of mouldings illustrated includes skirtings, dado moulds and stair nosings, panel moulds, architraves and window-seat nosings, door-panel frames, fireplace surrounds, handrails, cornices, window architraves and sash bars, of both the Wren and the Georgian periods. These are offered on twenty numbered sheets, accompanied by fifteen pages of notes and references.

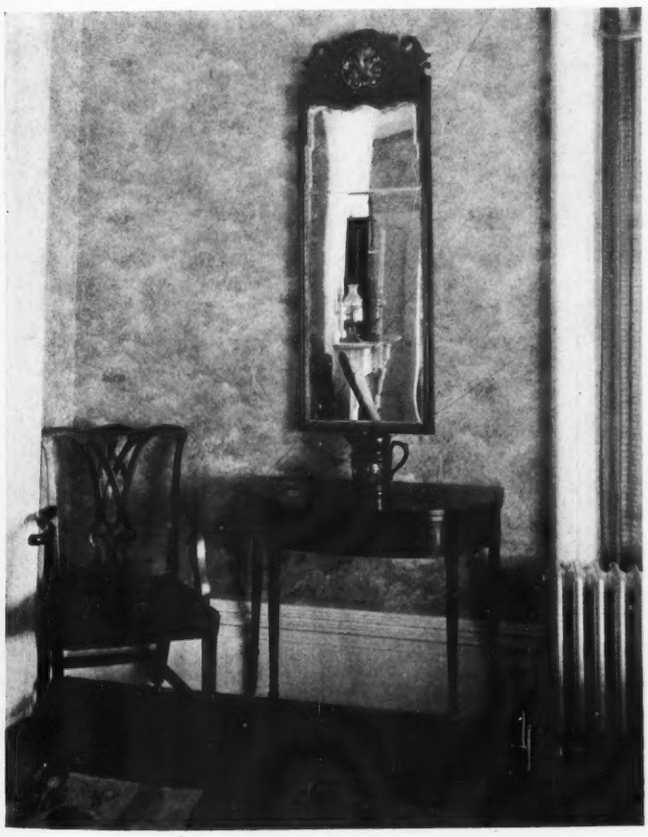
From a purely utilitarian standpoint, we are inclined to believe that this comprehensive portfolio is likely to prove more valuable than many other more elaborate and more costly works on English architecture.

ADVERTISING has taught me one thing — namely that it is no cure-all. It may bring people to a shop but it cannot sell them. For actual sales there is no such combination as price and quality. And for renewal business from a one-time customer, there is nothing like antiques, the pleasure of whose ownership increases with time. I advertise, not to sell my goods, but to introduce my shop to those who never have visited it. My goods do their own selling.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS

ANTIQUES
A Fair Profit Satisfies Me and My Customers



THIS Queen Anne mirror, Sheraton table, and Chippendale chair are all in original condition, all American pieces and of the same period. They are only a few of the very fine pieces which we carry in our three shops. We have them finished, and in original condition.

We also carry a large assortment of fine New England hooked rugs and large hooked art squares; crockery; prints of all kinds.

Our place of business is now open for your inspection

DAVID RUBENSTEIN
CORNER MAIN STREET *and* TALBOT AVENUE
ROCKLAND, MAINE

NEW HAMPSHIRE MAPLE HIGHBOY (*c. 1770*)
(*Height, 7 feet*)

OF a small handful of examples of furniture all bearing the distinctive characteristics of the same New Hampshire cabinetmaker, this is by far the best.

From the dainty cornice rosettes to its brasses, it is original and unrestored. Undoubtedly its maker's masterpiece, it reveals an individuality of design, a boldness of general treatment, and a perfection of finish that place it among the high rarities of early American furniture.

F. J. FINNERTY

130 CHARLES STREET BOSTON, MASSACHUSETTS

Midway between Beacon and Cambridge Streets

ANCIENT PAGAN SYMBOLS. By Elisabeth Goldsmith. New York and London, G. P. Putnam's Sons, 1929. xxxvii + 220 pages; 38 plates and 75 drawings. Price $3.00.

MANKIND has always lived more by symbols than by thought. So it was in the beginning and now is. We of today, like our ancestors of millenniums since, accept the sign for the verity of the thing signified, and are killed or cured, uplifted or depressed, inflamed or affrighted by labels. Some of these labels to which we still vitally respond are as old as human ability to portray the soul's imaginings, and some are new inventions. Some, too, of the old forms have lost their original significance and have been reduced to dumb servitude as purely decorative motives. Yet they would speak to us, if they could, from our church spires, our stone-flanked gates, our classic cornices, the fanciful borders of our printed pages. Pagan symbols they once were, yet so close to all life that the modern world cannot free itself from unconscious reverence to them. What do they mean; what is, and was, their message? To answer that question is the purpose of *Ancient Pagan Symbols*. The book will be found convenient by almost everyone, illuminating by many, and abysmally confusing by not a few.

ANIMAL DRAWING AND ANATOMY. By Edwin Noble, F. Z. S. New York, Charles Scribner's Sons; London, B. T. Batsford, Ltd., 1928. Price $3.75.

AS the title indicates, this book deals not so much with the superficial aspects of beasts and birds as with their anatomical structure, a thorough knowledge of which is necessary to the art student who means to take up the drawing and painting of animal life. The chapters are, in the main, confined to the commoner domestic animals, those which are always with us, conveniently close for observation and study.

RECEIVED FOR REVIEW

PRINTED ARTS

FAMOUS SPORTING PRINTS. I, Hunting, edited by T. Romford; IV, Coaching, edited by George Kendall. London, "The Studio" Limited; New York, William Edwin Rudge, 1927. Price $2.25 each.

MISCELLANEOUS

ANCIENT PAGAN SYMBOLS. By Elizabeth Goldsmith. New York and London, G. P. Putnam's Sons, 1929. Price $3.00.

Queries and Opinions

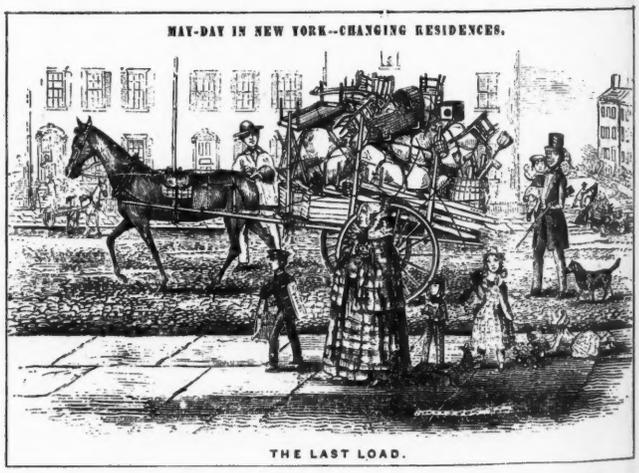
Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES *considers outside its province.*

467. If we remember correctly, moving day in Boston falls on the first of September. In New York it is a springtime festival to which the dawning hours of May are dedicated. To Henry W. Belknap, Secretary of



the Essex Institute, we are indebted for a copy of the New York *Weekly Herald* for May 8, 1847, which characterizes these gladsome Manhattan

The Old Corner House

K. M. TOWNSHEND

RICHMOND — LONDON, S. W. — ENGLAND

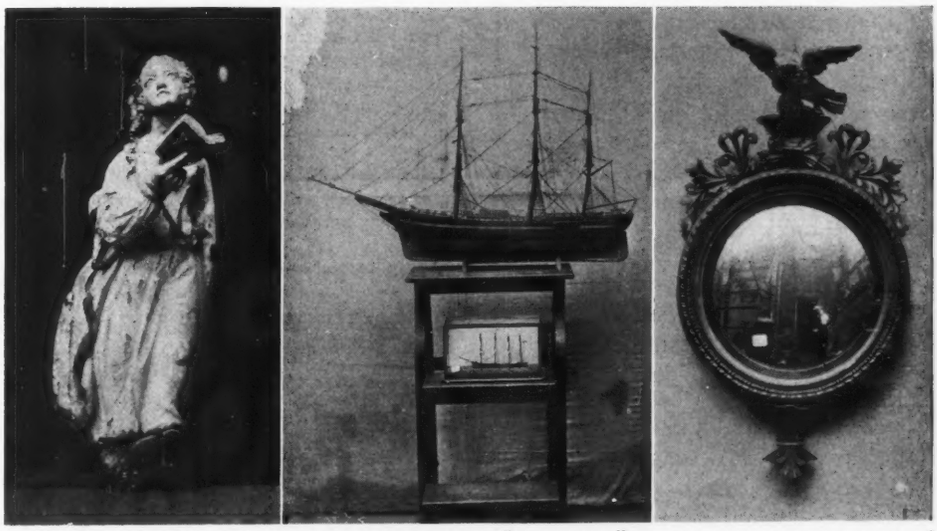
Telephone, RICHMOND 3955

A VIEW OF THE OLD CORNER HOUSE

ONE OF THE SHOWROOMS WITH ORIGINAL PANELING

WHEN in London pay a visit to THE OLD CORNER HOUSE. Buses *33A* from the Strand or Picadilly, also *73A* from Oxford Street, all stop at the door of this little Antique Shop situated in the most historical suburb of London, and within fifteen minutes run of Hampton Court Palace.

FIGUREHEAD *from* BARQUE "PRISCILLA," HEIGHT 36 INCHES, IT IS IN GOOD CONDITION, PRICE $200



FINE OLD CONVEX MIRROR, 48 INCHES HIGH OVER ALL, MIRROR 18 INCHES IN DIAMETER, FINE ORIGINAL CONDITION, PRICE $225

IN THE CENTER IS A HANDSOME AND PERFECT MODEL OF BARQUE "BENEFACTOR" LENGTH OVER ALL 34 INCHES, PRICE $200

Pair of fine steeple-top bell metal andirons, with claw and ball feet, height 18¾ inches, price $175; fine old American wingchair, bow-front seat, in original condition, price $275; Sheraton inlaid sofa, with four finely reeded legs in front and reeded arms inlaid with curly maple, a genuine American antique, price $1000; four-post field bed in birch, all posts reeded and alike, original throughout, price $275; mahogany inlaid slant-front desk inlaid cabinet, bracket feet, original brasses, fine condition, a real beauty, price $375; six Hitchcock rush-seat chairs, original decorations, restored and reseated, ready for use, price $150; just in time for moths — a large camphorwood chest, brass trimmed, in fine condition, refinished, price $75; three-part Sheraton secretary with glass top, original New England piece, fine condition, old brasses, price $900; Sheraton bureau, large, swell front, roomy piece, in fine clean condition ,price $175.

Photographs and Details of Any of the Above Sent on Request

BOSTON ANTIQUE SHOP

59 BEACON STREET — BOSTON, MASSACHUSETTS

THE

SPINNING WHEEL
ANTIQUE SHOP

from ATTIC *to* CELLAR

FOUR FLOORS OF CHOICEST ANTIQUES

May; June; Wedding Bells: The same old story — so old, indeed, that it is said, the swinging cups of the campanulas were the first flowers to bloom in Eden after the apple tree had fruited.

And, ancient as the institution of marriage, is the custom of bestowing gifts upon the bride — heirloom possessions, if possible, or something equally reminiscent of the past, and thus symbolizing the continuity of the home and of family ties through successive generations.

In this happy implication lies the profound appropriateness of antiques as wedding presents. The Spinning Wheel Shop seems to have been the first to realize it in full; for every object in the place not only expresses abstract beauty, but conveys a rare suggestion of personality, an aura, as it were, of high-born folk of vanished days. So it happens that to examine anything in the Spinning Wheel Shop is straightway to vision just the person to whom it should belong.

Yet when it comes to buying wedding gifts, many busy persons are content to leave the selection to Mrs. Kennedy. With some it is a matter of a moment's telephoning. Likewise, from all parts of the country come letters — check enclosed — a word of information as to the bride and her tastes, shipping directions, and a card. Mrs. Kennedy attends to all the rest; for, besides a knowledge of what is correct, she is gifted with an intuitive sense of what will please.

To draw from are the thousand and one fascinations that offer temptation from cellar to attic of her old Fayette Street house: early galleried trays with the original decoration still intact; sober pewter; an infinity of glass, from rare old Bristol to crystal Sandwich; hooked rugs; furniture; framed prints; maps — an array whose variety is only equalled by its convenient range of prices.

LALLIE LEE KENNEDY

35 Fayette Street *Boston, Massachusetts*

holidays as an "anniversary of confusion, trouble, dust, dirt, and noise," whose cost to the peripatetic inhabitants of the city it reckons as follows:

The number of families was not less than 5000.	
The cartage for this number, at $7 each, is	$35,000 00
The amount of damage to furniture, say $5 to each family	25,000 00
The damage to crockery, looking glasses, &c	8,205 63
Wear and tear of body	2,628 93
Wear and tear of conscience, 76,000 oaths, at the price charged by magistrates, viz. 1s	9,500 00
5000 rents in breeches	2,500 00
Articles lost from the carts	2,500 00
Grand total	$85,334 56

The argument is reënforced with a woodcut illustration, here reproduced. From the antiquarian standpoint, this work of art is chiefly valuable for its evidence concerning the invasion of New York by the Boston rocker, a specimen of which rides high on the last load.

468. About 1830, Rufus King Porter and his wife Sarah (Babson), residents of Sedgwick, Maine, had their silhouettes cut by an artist whom we are unable to identify. Whoever he may have been, this craftsman had

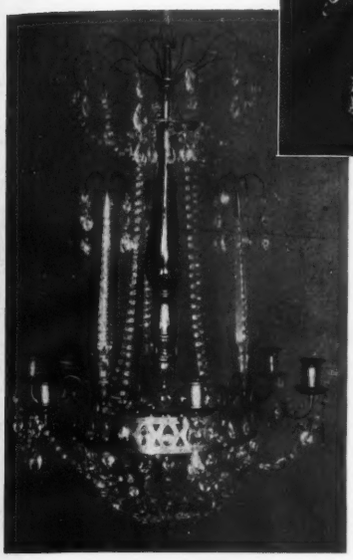
a deft and careful hand; for he cut the profiles through white paper in such a way as to leave part of the costume in the white for subsequent pencilling. After he had placed his mats against the destined ground of black, he added a few locks of hair by way of softening the cranial contour. The result, while not notable, is rather above the average; for the features are delicate in outline and the sitters' individuality is adequately suggested. Possibly some reader may here recognize the work of one of New England's peripatetic silhouettists.

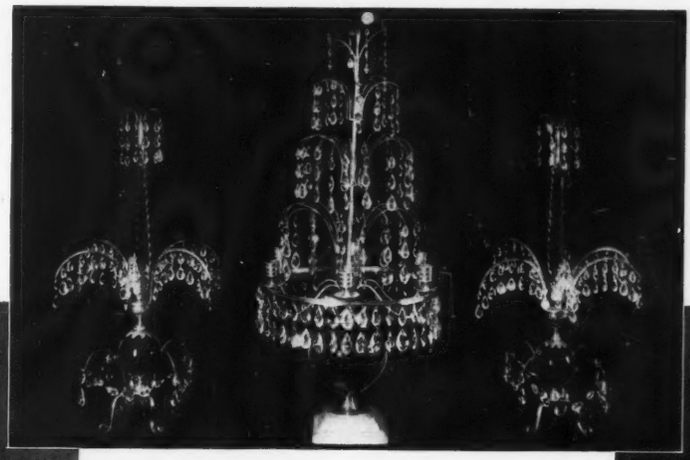
469. The occasional appearance of Chinese and European porcelains decorated solely in black has given rise to the assumption that such ware was usually purchased during periods of public or domestic mourning. In

this belief there is probably a sound basis of fact. Some families expressed a decent measure of grief by merely adopting tableware of sombre but not otherwise specific pattern. Those, however, who preferred to advertise the particular source of their sorrow had opportunity to do so. Witness, for

CENTER: CRYSTAL GIRANDOLES (*c. 1780*)
The glow of candles amid cascades of flashing prisms.

BELOW: CRYSTAL AND SAPPHIRE CHANDELIER (*c. 1780*)

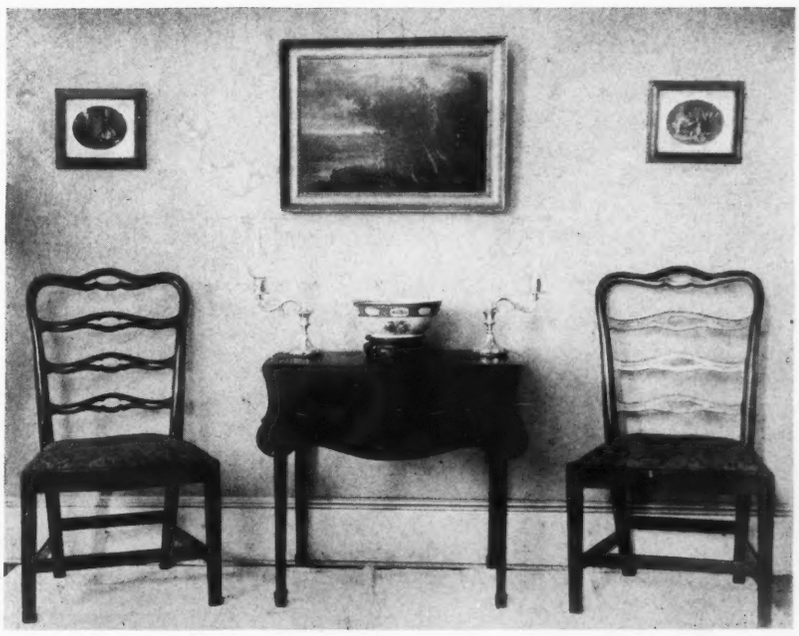




BELOW: CRYSTAL CHANDELIER (*c. 1780*)
A jeweled decoration equally suited to Georgian or French interiors.

IMPRESSIVELY beautiful are these rarest of rare 18th century lighting fixtures from homes of the old European nobility. They are a specialty of Old Russia — unmatched the world over. Other unusual antiques are Silver, Ikons, Oriental Rugs, Mirrors, Russian Glass, Porcelain, Figures, Enamels, Furniture, such as are not elsewhere obtainable.

Old Russia
16 ARLINGTON STREET
BOSTON :: MASSACHUSETTS



For ANTIQUES *and* RARITIES

SUSSEL'S

Antiques Purchased

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PHILADELPHIA, PENNSYLVANIA

SILVERMINE TAVERN & GALLERIES

SILVERMINE, NORWALK, CONN.

An Inn such as our forefathers frequented — overlooking an old mill pond. Three buildings furnished throughout with things of other days — spacious galleries of prints, paintings, objects of art and decorations.

Come for luncheon, tea, or dinner. Spend the night if you wish. Browse about to your heart's content. Everything is for sale but no one will ask you to buy.

ELLEN HEATH, *Manager*

Telephone, NORWALK 2300

WEYMER & YOUNG, *Inc.*

Antique English Silver and Furniture

A SINGLE KENT CHAIR OF FINE MAHOGANY

39 EAST 57TH STREET

NEW YORK CITY

example, the cup and saucer here reproduced. They depict Britain weeping at the tomb of the Princess Charlotte, daughter of George IV. Married to Prince Leopold of Saxe-Coburg, the poor child died in 1817, at the age of twenty-one years, a circumstance well calculated to touch the sensibilities of the English people. Hence this memorial porcelain, transfer-printed in black for the benefit of those who felt moved to memorialize their sorrow over the demise of the expatriated princess.

470. Visitors to the office of ANTIQUES are quite likely to be invited to sit in the curious old English barber's chair here pictured. The piece is made, apparently, of elm wood. The design of its front legs may have been

inspired by contemplation of the fore quarters of an English bulldog. The single leg at the rear is, perhaps, a concession to the barber's convenience, since it would seem to permit an easy advance, from any angle, upon the countenance of the victim. When nothing more violent than a haircut was in prospect, the tall back brace could be removed. The date of this ugly but fascinating piece of furniture is problematical, but it may well be somewhere in the second quarter of the seventeen hundreds.

471. D. W., *New York*, queries us concerning the age, provenance, and use of the three pieces of glass shown in the accompanying illustration.

This type of glassware is commonly spoken of as "cameo" glass, but is more properly termed "flashed" glass. It was liberally produced in Bohemia, in England, in the United States, and elsewhere, about the middle of the nineteenth century.

We are inclined to believe that the 1850's would be a fair approximation of date for the articles under discussion, but we should not care to hazard a guess as to their nationality.

The owner of the glass makes the suggestion that the three pieces constitute a communion set. Though we do not recall having come across any similar items definitely known to serve this purpose, such use is well within the bounds of possibility.

472. Many persons seem to cherish the notion that a Chinese design implies Chinese origin for the piece on which it occurs. In many instances the probabilities are quite the other way. During the eighteenth century

ONE OF A PAIR OF CHIPPENDALE CONSOLE TABLES (*c. 1760*)

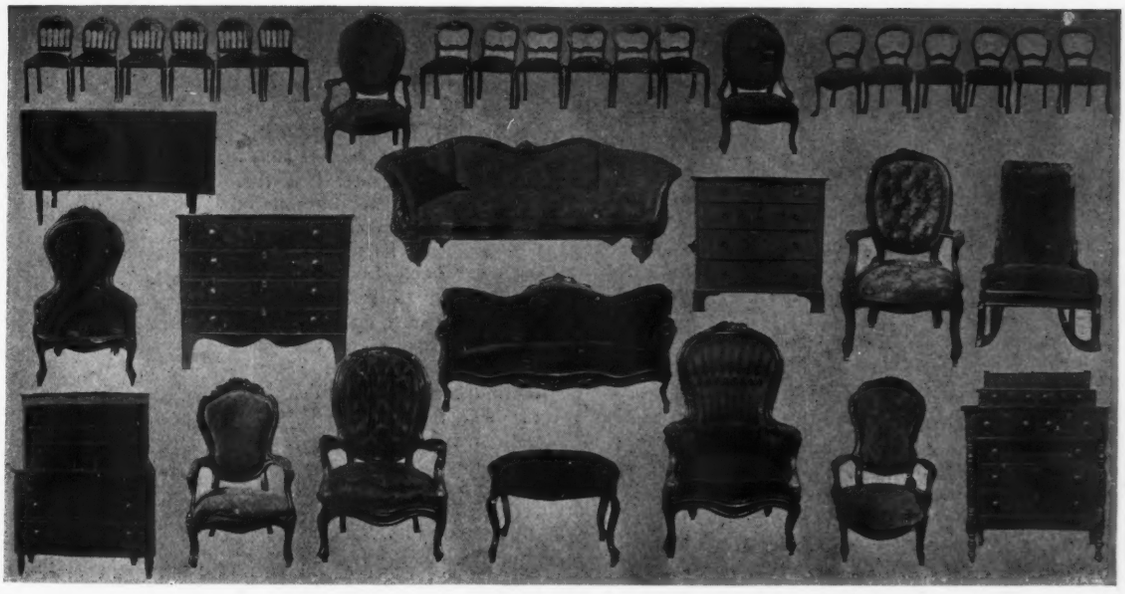
Of mahogany with marble tops. The carving of skirt and legs, the scrolled French feet, the combination of grace and structural vigor in the design and proportions are characteristic of the best and most vital years of the Chippendale period. Length 48 inches; width 22 inches; height 32 inches.

TRUE to ideals of collecting long since formulated, I confine my assortment of antiques to examples of which I can be personally proud. The table pictured offers demonstration. But inspection of my collection will reveal a wealth of equally desirable things — mirrors, clocks, fine chairs, sideboards, — as well as the choicer English china.

ADRIEN F. WELLENS

344 EAST 57*th* STREET
NEW YORK CITY

Telephones, RHINELANDER 7364 *and* PLAZA 3107



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TELL US YOUR REQUIREMENTS — WE CRATE WITHOUT CHARGE

ASK FOR PHOTOGRAPHS

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Many very valuable pieces will be brought to our repair shop for inspection and repair by *prudent* people who realize that, because we are not too rushed at this time, we can give their work closer attention.

Bear This in Mind

That *one* of the Heiligmanns is always in attendance and supervising at our workshop, giving his personal feeling and years of experience to all work going through, which, in the end, means much in value received by our clients.

The prudent man finds that the best is the cheapest in the end

Specialists in the restoration and repair of all antiques: Furniture, mirrors, oil paintings, lacquer work, etc. Gilding, finishing, carving, and cabinetmaking.

MARTIN HEILIGMANN & SONS

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ROUNDABCUT CHAIR IN WALNUT. NOTE CARVED TOP RAIL AS WELL AS KNEE

This shop is always in the market to buy American Antiques. It is interested in superior pieces that are absolutely authentic, and in no others.

THE PRISCILLA SHOP

651 BOSTON POST ROAD

WESTON, MASSACHUSETTS

(*One-half mile west of Village*)

Choice Pieces Only

numerous Chinese potters were struggling to give their products a European aspect, while European makers were quite as busily engaged in an endeavor to make their wares look Oriental.

A correspondent has sent us a photograph of two handsome beer mugs, with a query as to whether or not the one at the right may be Chinese Lowestoft. As a matter of fact, both pieces will qualify as examples of German faïence, or tin-glazed earthenware, similar in character to the pottery generally known as Delft ware. Both mugs are attributable to the eighteenth century. That on the right bears the date *1765*, which accords accurately with the character of its design.

473. J. R. E., *Delaware*, sends us a photograph of the mirror here reproduced, which seems to be of unusual interest, particularly in view of the fact that it retains what appear to be the original candle brackets.

It is difficult for us to judge accurately, but we are inclined to believe that the mirror might have been made about the middle of the eighteenth century, though the fact that it is of walnut, and the glass is beveled, suggests a slightly earlier period.

474. Henry W. Belnap, Secretary of the Essex Institute at Salem, writes as follows:

I wonder if anyone can match a curiosity which has recently been given to us.

It is the ordinary blue and white ticking cover of a bed pillow which was in use in a Portsmouth home one hundred and twenty-five years ago. Some time since, it was opened in order to remove the feathers, and it was found, in the first place, that not a quill remained, while the entire inner sur-

WE HAVE NO CONNECTION WITH ANY OTHER SHOP ANYWHERE

CANE CHAIR, BEECHWOOD, AMERICAN, CIRCA 1700. ORIGINAL CANING

EIGHTEENTH CENTURY PURPLE RESIST LUSTRE TEA SET OF A RARE DESIGN ATTRIBUTED TO SEWELL

Repairing, Refinishing, and Upholstering

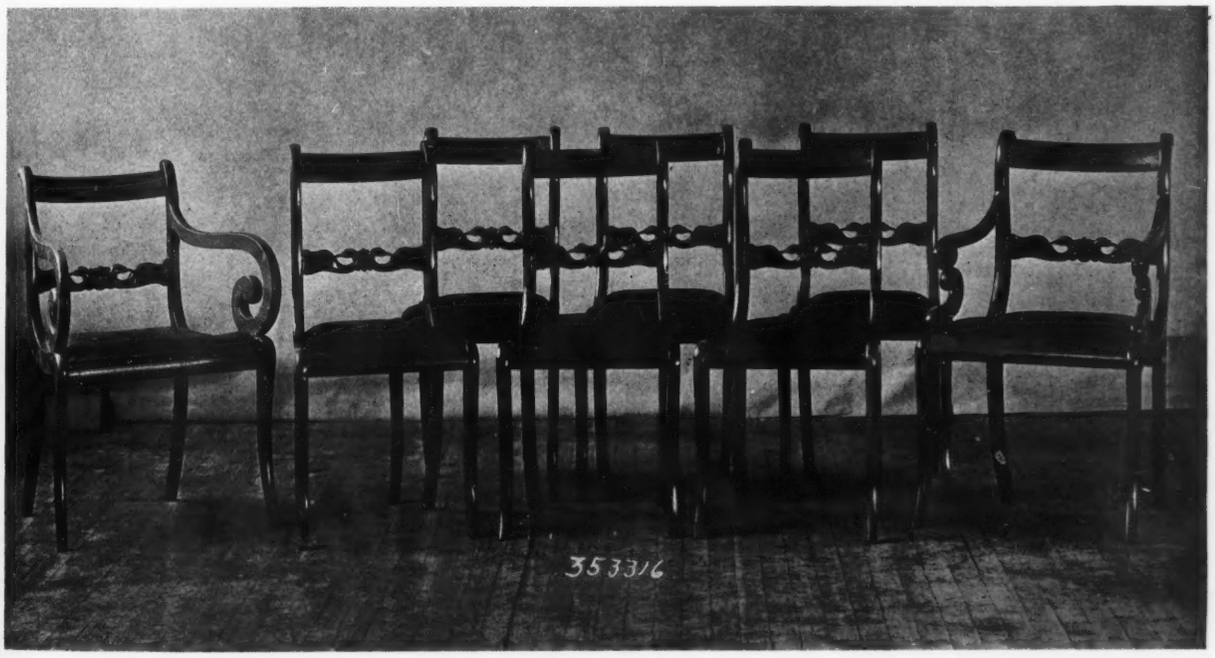
Our upholstery business is crowding our cabinet-shop to such an extent that we are compelled to erect an additional building. Our upholstering is of the same high grade as has given us such an enviable reputation for repairing and refinishing. We carry a selected line of fabrics suitable for upholstery, hangings, and slip-covers.

MR. & MRS. RALPH RANDOLPH ADAMS

390 POST ROAD, DARIEN, CONNECTICUT *Opposite the Lewis & Valentine Nurseries*

Look for the Yellow Bed Headboard Signs *Road Map on Request*

SET OF SHERATON CHAIRS, SIX SIDE AND TWO ARM



H. C. VALENTINE & COMPANY

ANTIQUES

207-209 EAST FRANKLIN STREET RICHMOND, VIRGINIA

EDGAR L. ASHLEY

Antique Textiles

37 EAST 57TH STREET, NEW YORK CITY

Decorative and Collectors' Pieces

Consultant for Period Furnishings

Telephone: REGENT 3469

TWO OF A SET OF TWO ARM AND SIX SIDE CHAIRS

THIS is an especially rare set of Hepplewhite chairs, all original, fine old saddle seats, (*c. 1775*). We also have in stock at present some fine dining tables. A visit to the shop will repay you.

SPECIALISTS IN OLD PANELED ROOMS

PERIOD FURNITURE HOOKED RUGS

MANTELS TILES SILVER

S. SEROTA

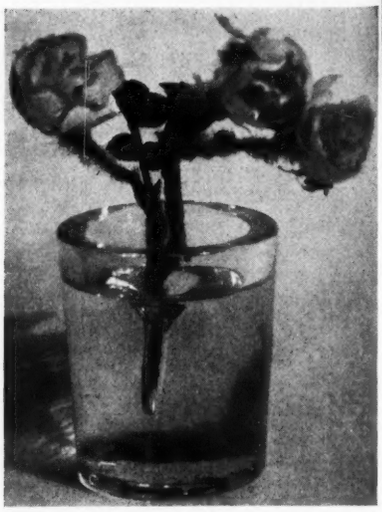
440 MADISON AVENUE NEW YORK CITY

BRANCH: PORTLAND, MAINE

face of the ticking, except small bare places at each corner, was evenly covered with very small feathers felted firmly into the tick.

The strange resultant fabric has the color, feeling, surface, and length of nap of one of the old-fashioned, warm-gray beaver hats. The feathers are so firmly attached that the material can be handled with impunity and has even been washed, when none of the stuff came off.

475. Some time since, we received query as to the use of a small tumbler 2 3/8 inches high, which is here pictured. The whole affair is of glass, solid to within a quarter inch of the lip. In the centre occurs a deep depression. Evidently too shallow for drinking purposes, too small for an inkwell, too obvious for a trick glass, this tumbler long kept us guessing. Then the light dawned: the device is nothing more than a vessel of artificial water for supporting an artificial flower. And of that the visual proof appears herewith.



476. ANTIQUES has recently received several queries regarding silverware marked *Paul Revere Silver Company, Boston.*

George C. Gebelein, from whom we sought aid in the matter, informs us that this firm was doing business in South Boston about 1913. Among its articles of manufacture were electro-plated wares. After two or three years of operation, the company failed.

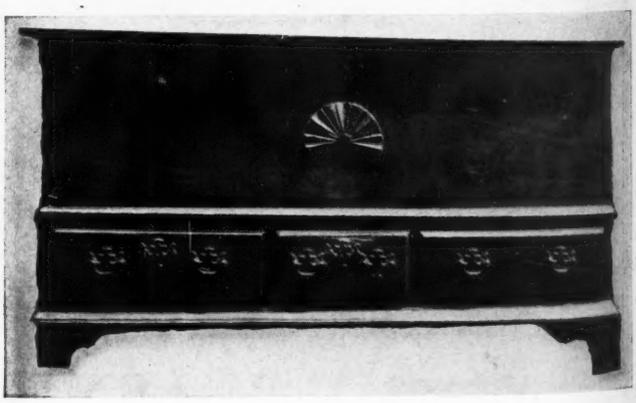
It is not well to assume that the name of a celebrity, when attached to a product, implies a relationship between the two. Robert Burns did not invent the cigars which bear his name, and he probably never smoked any of them.

477. **M. W. B.,** *New Jersey*, has a grandfather clock marked with the name of *John Hollinshead, Burlington.*

Nutting lists three clockmakers named Hollinshead, but none of them bears the name John, and none of them is located in Burlington.

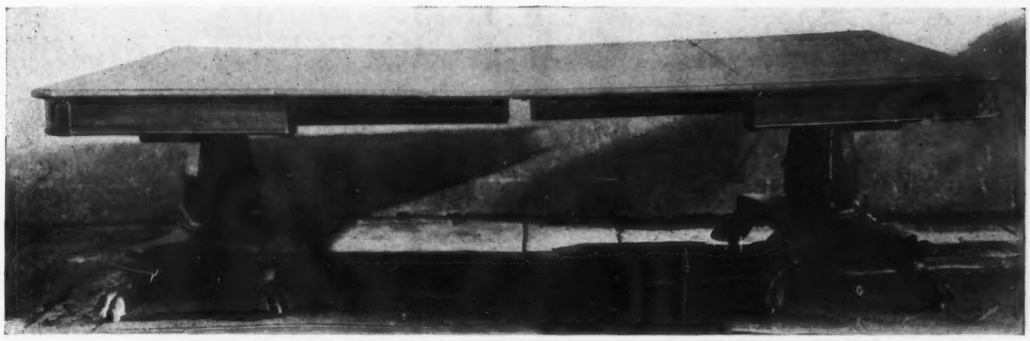
Can any reader assist here?

478. The odd little chest here pictured belongs to George S. Furst of Beech Creek, Pennsylvania, to whom it has descended from his great-great-grandfather George Furst. The piece is of solid walnut, 52 inches



long, 29 inches high, and 23 inches deep. An unusual feature is the applied carved fan or sunburst, faintly suggestive of the applied shells of the Newport cabinetmakers. Below this fan appear the initials *G. F.* and the date *1775*, inlaid in some light wood. The hardware is original.

The Treasure House



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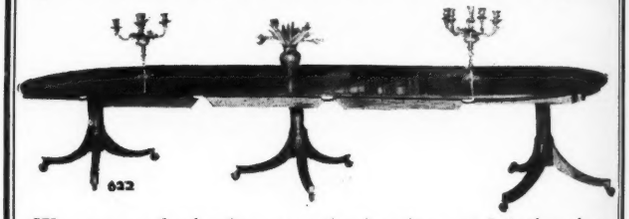

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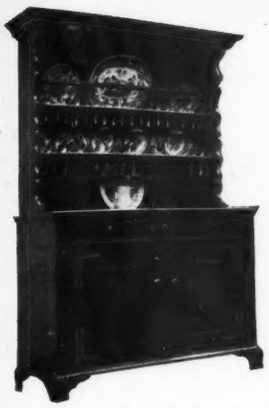

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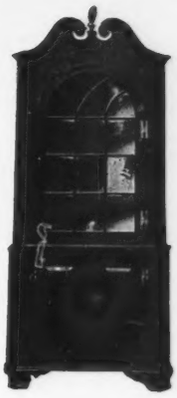

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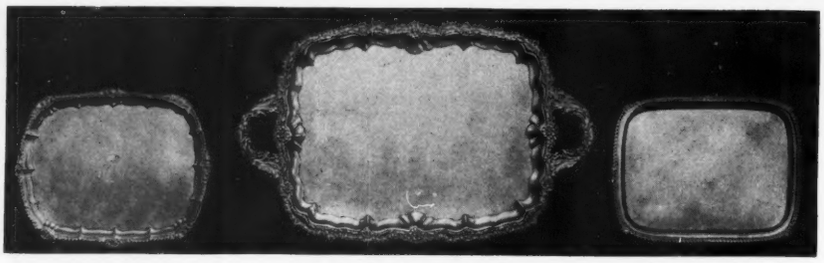

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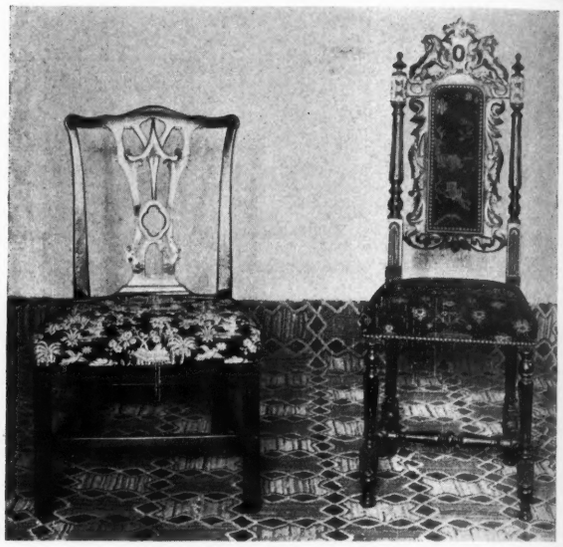

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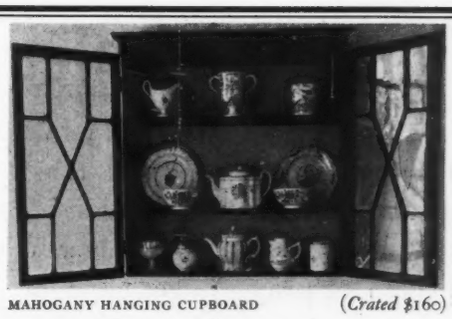

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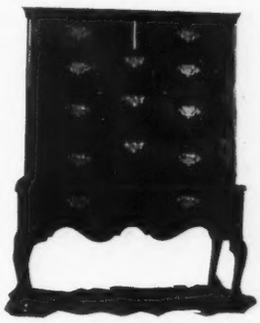

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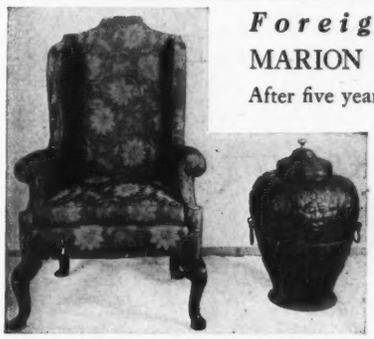

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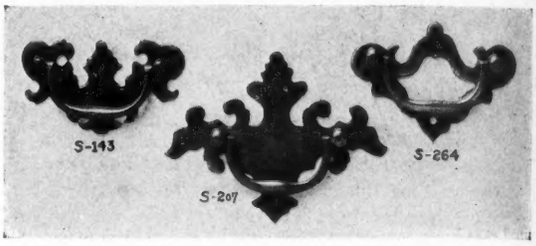

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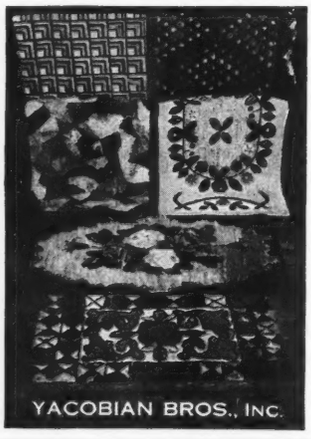

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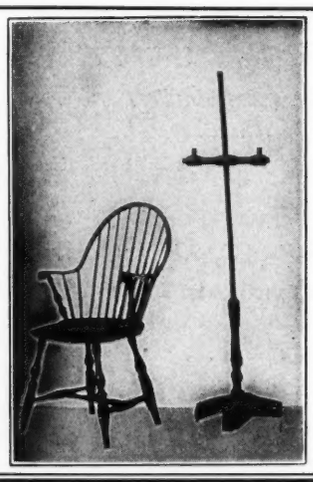

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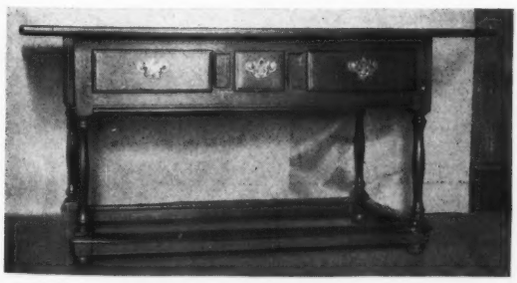

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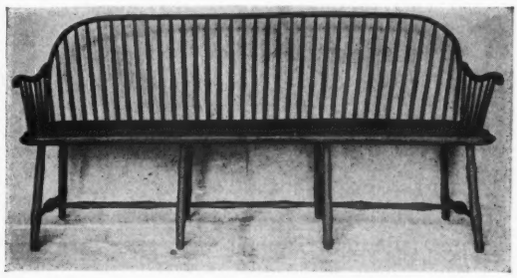

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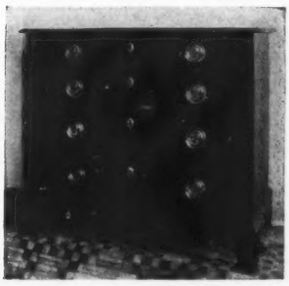

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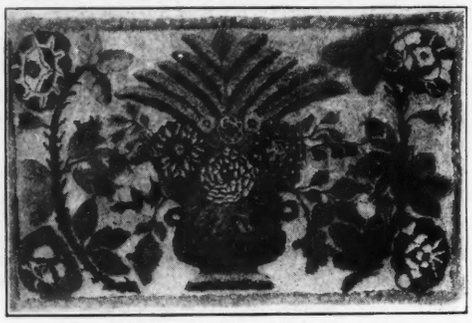

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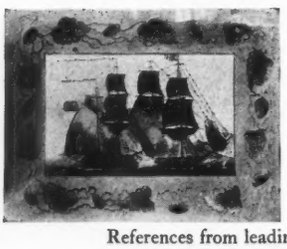

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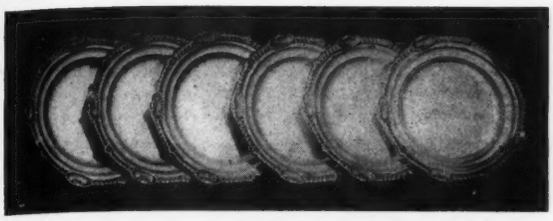

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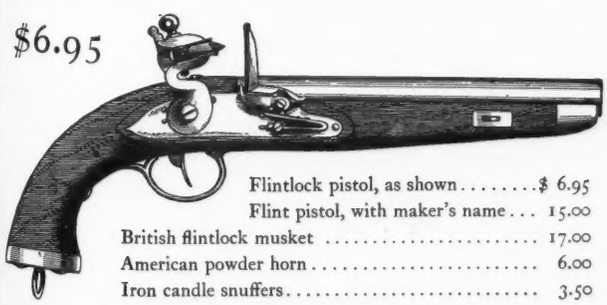

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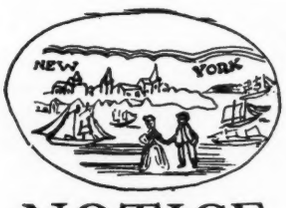

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Massachusetts.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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GLENDALE: KATHERINE D. BISHOP, 201 West Lomita Avenue.

CONNECTICUT

DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
GREENWICH: *MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.
NEW HAVEN:
*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219–221 Elm St.
NORWALK: *SILVERMINE TAVERN AND GALLERIES.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.
UPPER STEPNEY: *MORTIMER J. DOWNING.
WESTPORT:
*MARION BOOTH TRASK, 18 Compo Road.
WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
KENNEBUNK: *BESSE'S ANTIQUE SHOP.
NAPLES: *NAPLES ANTIQUE SHOP.
OGUNQUIT: *THE SHOP OF THE TWO YOUNG MEN.
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ROCKLAND: *DAVID RUBENSTEIN, corner Main and Talbot Avenue.
SHEEPSCOT (Wiscasset): THE NELSON HOMESTEAD.
WALDOBORO: *WARREN WESTON CREAMER.

MARYLAND

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BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

MASSACHUSETTS

AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.
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*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*THE EXETER GALLERIES, 179 Newbury Street.
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*OLD RUSSIA, 16 Arlington Street.
*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street. Reproduction of old brasses.
*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.
*SHAY ANTIQUES, INC., 181 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.
*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
*ROBERT C. VOSE GALLERIES, 559 Boylston Street.
*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.
BROOKLINE: *H. SACKS & SONS, 62–64 Harvard Street.
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*W. W. BENNETT, Twin Gateway.
*MRS. CLARK'S SHOP.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
DENNIS: *DEFORD & SHEPLEY.
EAST SANDWICH: *TWIN GABLES, EUGENIE HATCH, Kings Highway.
EAST TAUNTON: *ED WHITNEY, 1150 Middleboro Avenue.
FRAMINGHAM: *WALLACE NUTTING.
HAVERHILL: *W. B. SPAULDING, 17 Walnut Street.
HYANNIS: *THE TREASURE SHOP, HELEN TRAYES.
KINGSTON: THE KINGSTON ANTIQUE SHOP, Boston-Plymouth Route.
MARBLEHEAD:
THE PETER JAYNE HOUSE, MRS. MARY E. WILLIAMS, 37 Mugford Street.
*KING HOOPER MANSION.
MARION: *MRS. MARY D. WALKER, Front and Wareham Road.
MARSHFIELD: *CARESWELL SHOP.
MATTAPAN: *H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
MATTAPOISETT: *S. ELIZABETH YORK.
MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.
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*THE COLONIAL SHOP, 22–24 North Water Street.
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PITTSFIELD:
*MISS LEONORA O'HERRON, 124 South Street.
*OSWALD'S ANTIQUE SHOP, 11 Linden Street.
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SOUTHBRIDGE: M. E. CHEYNEY, North Woodstock Road.
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MR. ALTON L. DEAN, 60 Harrison Avenue. General line.
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MISSOURI

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FRANKLIN: *WEBSTER PLACE ANTIQUE SHOP.
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SANDWICH VILLAGE: *KATHARINE BRYER.

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EAST ORANGE: The Luster Pitcher, Gertrude M. Richards, 87 North 19th Street.
FREEHOLD:
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HADDONFIELD:
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CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
KINGSTON: *Myron S. Teller, 280 Wall Street. Reproduction of old brasses.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK CITY:
*R. Randolph Adams, 28 East 75th Street.
*The Ashley Studios of Old Fabrics, 37 East 57th Street. Old fabrics.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Co., 319 East 62d Street.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Elizabeth Dick, 34 West 8th Street.
Early America, 658 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street.
*Mrs. Ehrich, 36 East 57th Street.
*Ginsberg & Levy, 815 Madison Avenue.
*Renwick C. Hurry, 7 East 54th Street.
*Mary Lent, 9 East 8th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Elinor Merrell, 50 East 57th Street. Old fabrics.
*Martha Morgan, 847 Lexington Avenue.
*J. W. Needham, 137½ East 56th Street.
*Marc Peter, Jr., 52 Vanderbilt Avenue. Wall Paper.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Wm. H. Plummer Co., 7 East 35th Street.
*The Rosenbach Company, 273 Madison Avenue.
*Rushmore Galleries, 29 Murray Street.
*I. Sack, 658 Lexington Avenue. Reproduction of old brasses.
*Mrs. Schernikow, 929 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*Skinner-Hill, Inc., 114 East 23d Street. Reproduction of old brasses.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 344 East 57th Street.
*Weymer & Young, 39 East 57th Street.
NIAGARA FALLS: *Ruth Knox, 205 First Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

CLEVELAND: *The Old World Gallery, 1512 Euclid Avenue.
COLUMBUS: The General Grant Antique Shop, 1415 North High Street.
GENEVA: The House of Antiques, 97 East Main Street.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: *Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DILLSBURG, York Co.: Caroline E. Logan, Hurricane Hall.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE:
Thérèse Julie Ballard's Antique Shop, 27 West 7th Street and 802 Peach Street.
Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.
GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
HARLEYSVILLE: C. G. Tyson, Springhouse and Sunneytown Pike. General line.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MEDIA: The Cheyneys, Crum Creek Road.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*A. L. Diament & Co., 1515 Walnut Street.
*Ferdinand Keller, 216 South Ninth Street.
*The Rosenbach Company, 1320 Walnut Street.
James Schubert, 3832 Lancaster Avenue.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH: The Old House, Margaret Ash, Bethlehem Pike.
YORK:
Bergman Antique Shop, 322–326 South Duke Street.
Early American Antiques, 314 W. Market Street.
*Joe Kindig, 304 West Market Street.
Pine Tree Inn, 2500 West Market Street.

RHODE ISLAND

BRISTOL:
*The Boat Yard Shop, Mrs. Wallis Howe.
The Corn Crib Shop, Griswold Avenue off Ferry Road.
PAWTUCKET: *George Reynolds, 37 French Street.
PROVIDENCE:
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Millman's Antique Shop, 1115 Westminster Street.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BELMONT: *Old Curiosity Shop, E. E. White.
BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
CHELSEA: The Old Chelsea Shop.

VIRGINIA

RICHMOND:
*W. L. Parker, 19 West Main Street.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Traylor, 504 West Main Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*George W. Reynolds, 1742 M Street, N. W.

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CHARLESTON: *Mrs. Roberta C. Nicholson, 1220 Virginia Street.

ENGLAND

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CHESTER:
G. H. Crawford, 49 Bridge Street Row.
*G. H. Fennah & Company, God's Providence House.
*H. Kenyon, The Old Leche House, 21 Watergate Row.
*Mark O'Boyle, 27 Watergate Row.
HARROGATE: *William Lee, Esplanade Antique Galleries, Yorkshire.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Old silver.
*L. Loewenthal, 4 St. James Street, S. W. 1.
*The Old Corner House, K. M. Townshend, Richmond, S. W.
*Old World Galleries, Ltd., 65 Duke Street, Grosvenor Square.
*Reuben Shenker, 70 Red Lion Street, Holborn.
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PRESTON:
*Edward Nield, 223 Corporation Street.
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